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SPEECH IN THE WORLD TODAY*

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IN opening this Silver Anniversary Convention, I could justifiably point with pride to the accomplishments of our Association and of all teachers of speech during the past twenty-five years. I could catalogue our growth in numbers. I could emphasize the diversity of our interests — in drama, speech correction, debate, and public discussion. I could refer to the confidence and strength which have come to us from the substantial body of knowledge which our research has made available.

I could with equal justification view with concern the many personal and professional problems which face us. I could refer to the tendency always present during a military emergency for people to emphasize action and be impatient with talk; or I might call attention to the occasional conflict of interest between specialists in speech correction, drama, interpretation, and public address. These problems and others will be vigorously discussed in our meetings I am sure.

In this critical time, however, I prefer to emphasize from a somewhat broader point of view the place of speech in the world today, its heritage from yesterday and its possibilities for tomorrow. When the news is filled with stories of battle, misery, and dictatorial domination, of strict censorship, and secret police there is a danger that we may feel that freedom is dying. In our discouragement, we are likely to forget the other black days of humanity.

We forget the days of Nero in Rome when Christians were often violently and tragically purged. We forget the days of Genghis

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Khan and of Napoleon when armies swept west and east buring and destroying life and property and there was no freedom to speak without fear. We forget the days of the Inquisition and the pogroms of Eastern Europe.

But we must not forget the ringing words that broke from human souls throughout all these dark days. We must not forget that force has never quieted the speech of man when his spirit was troubled or aflame. A very humble man once challenged the religious rulers of Israel when he said, "Sabbath was made for man, not man for the Sabbath." A young man spoke not many miles from here the words, "Give me liberty or give me death." A group of men challenging the authority of a great empire had courage to say, "We hold these truths to be self-evident — that all men are created equal, that they are endowed by their Creator with certain inalienable rights, that among these are life, liberty, and the pursuit of happiness." Another cried, "Millions for defense but not one cent for tribute." And have we forgotten the man who had the temerity to say, "You may be king, Your Majesty; but I am right."

And so I say today, black as the picture is, speech can still ring free. Even in regimented Germany, Pastor Niemoeller has the courage to say, "Not you, Herr Hitler, but *God* is my Führer." And Winston Churchill knows that free men will support him even though he promises them nothing but "blood and tears and sweat." I think it is our peculiar responsibility, as teachers of speech, to maintain the courage of these great spokesmen. I think it is our duty throughout the country to denounce the doctrine of silence and fear, and to preach the duty of fearless utterance "of the right as God gives us to see the right," and it is our solemn obligation when we speak that we insist upon responsibility for reflective thought and careful investigation in order that our speech may be sound and substantial as well as free.

It seems to me that we have another duty also. There is little doubt that in the conflict raging across the world today, the whole philosophy of individual freedom, including the freedom to speak, is being challenged. If that challenge is to be met even in a defensive way, free men must unite, and unity cannot be conjured up by law or regulation. Unity grows from common needs, and even more important, common ideals and common beliefs. In the present crisis, then, it seems to me that our full force should be exerted individually and as a group toward the maintenance of a strong and active national unity. Let us not hesitate to uncover weakness and delay or

to criticize and condemn it, but let this criticism spring as it must from a background of unified and vigorous support.

Nor should we forget that speech in the world today is not alone a matter of public utterance. An operating democracy demands clear and thoughtful speech on the farm, in the factory, and government. *Speech can and must go to work.* Labor controversies must be settled by talk and not by force; farm policies must be coordinated by discussion and agreement; and government policies must gain their sanction from a people who have thought and debated them.

And what of speech tomorrow? If the black days become blacker, and speech throughout the world is fettered as it is in so much of Europe by public chains, we shall be sad; *but we must not be dismayed,*—for speech always has broken and always will break through these chains to speak the challenge of men's souls. And when, once more, peace and freedom come again, then honest speech will speak still louder in justice's name—for we shall have seen again what happens when men's tongues are tied and only power is left to rule.

PROFESSIONAL MATURITY*

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THE basic theme of this our Silver Anniversary Convention has been announced as "Speech in the World Today." Surely those of us who wear conspicuously the outward silver symbol of the lived-out decades, and who have the varied memories of all these years, may be expected to turn back at such a time to our world of twenty-five years ago. It was quite a world. I shall not attempt to analyze it or to catalogue its qualities at length. It would, however, I think, be fitting to point out at least some of the principal ways in which the professional world of the teachers in our field has greatly altered since 1915.

Twenty-five years ago there were no courses and no activities in radio. Commercial radio as we know it was still in the future, and we teachers were unaware of its coming interest to us. There were no departments "of speech;" there were no teachers "of speech." Most departments and teachers were "of public speaking." This Association, when it was founded twenty-six years ago, was named "The National Association of Academic Teachers of Public Speak-

*Read at the Opening General Session at the Twenty-fifth Annual Convention of the National Association of Teachers of Speech, Washington, D. C., December 30, 1940.

ing." The use of the broader and more inclusive term *speech* to cover all of the subdivisions of the field of speech, including public speaking, was not to be proposed for some years yet. There were only the merest beginnings of what is now the full and elaborate program of theater work that is to be found in some of the larger departments of speech in this country. No one had ever heard of a speech laboratory — at least under that label. The first Speech Clinic was one year old and the very phrase "speech clinic" was probably substantially unknown except on the campus of the University of Wisconsin. No one had ever heard of a Ph.D. in speech. The first such degree to be given was to bear the date 1921, six years later.

In all of these ways, and in many others, our whole professional framework and atmosphere was that of a world that no longer exists for teachers in the field of speech. But in the most important element that any period can have, that time was like the present and like all other times in significant human history — that is, in the human personalities, in the men and women who made that time and who laid the foundations of today. The quality of the human being of any age, of course, not only makes any period what it is, but largely conditions the future. The professional conditions of today have come almost wholly out of the visions and the work of the handful of men and women who made up this Association in 1915. Just so, the professional conditions of 1965 are necessarily largely now in embryo in the minds and hearts of the present members of this Association. That is true of our profession as it is true in an awful sense that the world of 1965, the whole basis of civilized existence on this planet, is hanging in the balance in the world events of today.

Among those who faithfully served your day by faithfully serving theirs were many who have now passed entirely from their professional labors and from life. Five of the seventeen founders of this Association are dead: Gates of Miami, Hardy of Northwestern, Van Wye of Cincinnati, Winter of Harvard, and Woolbert of Illinois. Two of these five — Hardy and Woolbert — were not only founders but helped to prepare the ground for the laying of the foundations. Twenty-seven years ago, in November, 1913, at a meeting of the National Council of Teachers of English, a committee of three was set up to canvass the situation nationally, to discover the sentiment in regard to a national association of teachers in this field. That committee was composed of Clarion Hardy, Charlie Woolbert, and myself. Our report in 1914 led to the founding of this Association, and so to its first convention in 1915, the Silver Anniversary of which we now celebrate. I should like to commend —

especially to you people of the National Association who have never had the privilege of knowing these men — the memory of Hardy and of Woolbert. They fully served their day and yours in hard work, in fine character, in high purpose, in clear vision. They met their professional obligations. They were professionally mature.

And now we are twenty-five! Now we are quite come of age — in the world of 1940. What a world it is! The great question to be answered, I suppose, by all men everywhere, not only by us, is — can we find, not a silver anniversary, but a silver lining in 1940? The questions which we face as educators, and which all men face in their various groupings, are, in my opinion worth trying to solve only in the hope that there is a silver lining to the clouds of 1940. Of this thought more later.

The immediate subject is professional maturity at the age of twenty-five. We have grown up; we have even — in the way in which age is measured for many organisms — grown old. But maturity means neither size nor age. Maturity means fitted by growth and development for appropriate function. The question of whether we have reached professional maturity cannot be answered by certifying that we are twenty-five years old, nor that we have so many thousand members in the Association. It can only be answered in terms of our development for our appropriate function, our ability to discharge our professional obligations. In other words, the question of our professional maturity can be answered only by answering the questions, How well do we function? How well do we do the things we ought to do? Do we function not simply as a large organism, but do we function as a powerful, properly motivated, properly directed organism?

Twenty-five years ago, at our first annual convention, we celebrated our professional independence. We had then for the first time a national association and a professional organ — THE QUARTERLY JOURNAL. In the first President's address, at that convention, I emphasized professional freedom, professional opportunity, professional responsibility. I must say that as I re-read the other day in the files of THE QUARTERLY JOURNAL the speech I made in Chicago in 1915, I felt that it probably rarely happens to any man to come back after twenty-five years and, in a sense, re-examine and discuss the situation upon which twenty-five years earlier he presumed to exercise something of the function of an exhorter and a prophet, and to find, twenty-five years later, so large a measure of fulfillment in regard to the things for which, a quarter of a century earlier, he had expressed hope and confidence.

We have used our freedom well. We have changed from a group of disorganized outposts on an educational frontier to an integrated and cohesive professional group with programs and standards and facilities that are comparable today to those of the other great fields in education. Many of the strongest universities in the country, members of the Association of American Universities, under the auspices of their graduate schools, — and under all the standards and regulations of their graduate schools, are today offering and conferring doctors degrees in our field. We have departmental staffs in institution after institution which, in every respect — in training, in responsibilities, in size, in salary, in rank, — are on equal terms with all other departments in the institutions.

In the beginning of our organized professional life and largely throughout this quarter century of tremendous growth and development, our responsibilities have been conceived of largely as responsibilities to our immediate students and, to some degree, responsibilities to our institutions outside our classroom activities.

This means that first we must recognize genuine, specific responsibilities to our field quite outside of the boundaries of our own department or institution. We must recognize that the concerns of the field of speech are the business of all of us and that what happens anywhere affects what may happen everywhere. Poor, cheap, personal, curricula in speech, cut to meet the limitations of extremely limited individuals, are not simply the business of the individuals directly concerned, of the faculties, deans, and presidents of universities which, for various strange reasons permit such things. They are the business of the professionally mature teachers in the field of speech. Poor standards, shoddy degrees, silly courses, poor teacher training, half-baked graduate work, anywhere in the field of speech, should be, must be, the concern of the whole field of speech. We are all affected by the reputation, in any institution of importance, of whatever sort of department of speech operates in that institution. We can contribute to the avoidance of these offenses, by doing everything possible in all sorts of circumstances to promote the making of sound professional decisions, and professional decisions only, throughout the whole field of speech.

Of course the greatest obstacle to be met in making professional decisions is that they are so often also personal decisions. The difficulty of making a professional decision which involves a person is that it is so easy for kindly human beings, which most of us are at heart, to let the needs and desires of the person loom so large that we fail to see the professional implications of the problem in which

the person is involved. We have a right to claim professional maturity only when our professional decisions are precisely that, and are not bungled in a fog of mistaken kindness and sympathy for unhappy, dull, or improperly trained persons.

I know it is very easy to be misunderstood in discussing this particular point, and I considered leaving it entirely out of these remarks this morning because I do not want to be misunderstood. However, I believe so thoroughly that this attitude which I am here trying to express is so absolutely fundamental to any group or any individual who claims the right to be called professionally mature that I could not leave it out. I know that we are dealing with persons both as teachers and as students, and that the whole excuse for our existence is simply that persons now and in the future may have richer, happier, more socially useful lives. I am not, therefore, attempting to say that persons are of no importance. They are of primary importance. They are the only things that are always important in education. But the persons who are of primary importance are the students of today and the students of the future, not the teachers. Whenever anyone in education makes a decision that is other than honestly and genuinely the best possible professional decision, he is almost inevitably sacrificing the interests of many persons among the students in whose interests he is supposed to be acting as a trustee. He is violating his trust in order to be kind to some single person to whom he owes no comparable obligation of kindness.

Even that is not the whole story. The rest of the story is that it does not work. It is futile anyway, in a complex educational situation, to try to dodge our professional responsibilities by substituting personal considerations for professional considerations. These chickens come home to roost. Bad personal decisions in professional cases return to haunt not only the decider but much more disturbingly the supposed beneficiary. If the time were appropriate I could document this statement with persuasive cases. I know whereof I speak. You cannot cure incompetence with kindness. You cannot substitute kindness for the proper exercise of professional responsibility without certainly sacrificing the interests of the students, and probably almost as certainly sacrificing the interests of the person to whom you are trying to be kind. It just does not work. If we wish to be rated as professionally mature, we must function professionally. We must never substitute the personal decision for the professional decision.

Finally it is not enough that we function adequately in our insti-

tutions and throughout the field of speech. If we are to give full evidence of professional maturity, we must recognize our responsibility as a part of the educational force of our country and our time. Again, let me remind you that the basic theme of this convention is "Speech in the World Today." The world today is a world that is meeting the threat of the most devastating attack upon the essentials of civilization that has come in centuries, if not in all history. Democracy, human freedom, individual and collective, is at stake. Some one will say — "What have the teachers of speech to do with such a crisis"? My answer is that we have not only the general responsibility that falls on all educators and associations of educated persons, but we as teachers of speech have a special relation to democracy that is easily distinguished from the interests of men in many other fields.

Let us go back very briefly and remind ourselves of the unique place which speech training must have in any rational system of education designed to prepare for life in a free society. The purpose of public education, however variously it may be defined by different individuals, comes down pretty much to this, that it is to prepare the maturing youth for life with other people. It is designed to prepare him for a happy, useful, socially useful, socially competent life, with others of his kind. In the United States of America, our free society does not voluntarily raise money to be expended at the rate of millions and millions and millions every day in the year for free public education because of interest in the physical growth, the health, the life processes of individual human beings. Society raises and expends that money in the expectation of social benefit, in the belief that only people with some education can properly perform their functions in a free society. In other words, in its ultimate analysis, the purpose of free public education is that democracy may live and function, not that individual beings, as physical organisms, may live and function. Society is not primarily interested in the individual's life processes, the power in the human animal to live and to perpetuate its kind. Nor is it interested in the individual's power of thought which ends in thought. Society, organized humanity, in civic, tax raising, tax paying, tax expending groups, is not interested in the hermit's or the cloistered philosopher's thought which ends in thought, or which ends even in personal salvation. The purpose of free public education in America is that men and women may be so prepared that *life and thought* — thoughtful life and living thought — may come together and play their parts in the common life of free men.

And that is precisely where we come in. The life which free men live together in a free society functions at its best, does its most important work, finds its supreme test, its highest opportunity, and its greatest achievement, in human speech, when men talk to their fellow men. Democracy — freedom of the individual, the community, or the nation, — can exist only if men can speak freely and effectively with other men. The complete and adequate training of men and women to function fully and properly through speech in a free society, should be the aim and essence of education. The modern equivalent of Quintilian's program should still be the basic factor in education in and for life in a democracy.

I am not talking about diction, pronunciation, voice training, or voice science; I am not talking about the speech arts of the platform and the theater. I recognize that all of these not only have their own places in our scheme of things professionally, but also that they make their contribution to the great primary speech activity which I have here in mind. What I am thinking of here is, of course, that great basic speech activity which is everywhere the primary instrument and preserver of human freedom — public speaking, debate, discussion, talking to groups of fellow beings, explaining, teaching, persuading, carrying forward the causes that must be carried forward in this way if men are to be free.

And so, I come to the conclusion that if we are to demonstrate our professional maturity in the world today, we must do everything in our power to see to it that all the educational forces of this country, in so far as we have influence, shall insist upon the development of the power, and the preservation of the opportunity, to speak fully and freely whatever things men have to speak to their fellow men.

We can plan realistically for the future only on the assumption that democracy will survive. I am not remotely interested in the plans for teachers of speech, or in other plans for education, if democracy is not to survive the present conflict. I do not think that we should educate the slaves of future dictators. If the lives of the young men and women of the future are to be controlled by the secret police and the gunmen of the psychopaths and thugs who are the leading dictators in the world today, then the less education they have the happier they will be. If a Hitler can dominate the world, there is no need for anyone else to plan for education. Hitler and his agents will do the planning. And the result will not be education. If you have read the newspapers for the last few months, you know what is taking place in the universities of Belgium, Holland, Nor-

way, and occupied France. You know how little the educational ideas and the educational competence of the Norwegians, the Belgians, the Dutch, and the French are being brought to bear upon the educational work of these countries. There will be nothing to do in education, particularly in our field, that decent people will want to do, if Hitler wins.

It seems to me that it would be less than frank, less than complete, less than what was called for by the invitation from President Monroe to speak here, to have any discussion in the presence of educated men and women today, in which one brings up the problem of our relationship to education, to freedom, and to democracy, without carrying through to this ultimate question.

I am not asking this Association to declare war on Germany and Italy. I for one am ready to leave such a decision to the Congress of the United States. Certainly I do not want war. No sane and decent person wants war except as a means of keeping off something worse than war. But to me, rule by Hitler and Mussolini as foreign conquerors is so infinitely worse than war, that the choice is an easy one. I believe we shall have essentially this choice, and this choice alone, if England is defeated.

When to send money, ships, planes, what to send first, and what next, I for my part can leave confidently to the government of the United States. But I believe that if we fully recognize the responsibilities that are on us as a professionally mature body of educators in a democracy, we shall do all in our power to support our government in every effort it puts forth to assist England now.

Our place in education is a peculiar one because of our specific relation to the very essence of democracy. Education, as we know it, and as we serve it, must be eternally at war with dictators. To me it follows, therefore, that those who believe in democracy, in freedom, in education, must take the position that the place of speech in the world today, and the first obligation of professionally mature teachers of speech who are citizens of the civilized world, requires us to promote all possible help to England in the present crisis. We should do this simply because England is the one great power that today, regardless of her past, in spite of anything and everything that can be said about her past, is fighting today for the only kind of world in which we can believe. England is fighting for the only way of life in which we can believe. England is fighting for the only way of life in which the kind of education which we serve has any meaning at all.

Democracy is our only medium. We can have no place under a

dictator. Fascists, Nazis, Communists are the enemies of all that we believe in and work for. No genuine Fascist or Communist can or does believe in free speech or other civil rights. If, in the struggle that is going on in the world today, the totalitarian powers, represented by the dictators, conquer the forces of human freedom, represented by the army, the navy, and the air force of England, the world in which we could and should play a part will no longer exist — unless we can maintain it on this continent alone in all the world. I do not believe that any nation can go off by itself and play democracy and be let alone by a world of successful dictators, any more than one man who believes in freedom can be really free in a community in which no one else understands, believes in, or has freedom. Freedom is not an individual thing for a nation or for a man. We are free only if those around us are free. There is no real freedom for anyone in the master-slave relationship.

My belief is that the problem of the world today — the only problem of the world today — boils down to the simple question of whether or not the forces of freedom can overcome the forces of tyranny in the war that is now taking place. It seems to me that we can adequately measure our mature place in the world today only as we measure our relationship to that all-enveloping problem. All the forces of education and enlightenment of any kind in America today should, in my opinion, justify their right to be called the forces of enlightenment by bringing their influence to bear to help England to fight for that kind of a world in which education as we have known it has a chance. This is not to argue that we should help England out of love of England. This is not to claim that England has always fought on the side of human freedom. She has not. My position is that today, regardless of the past, England is meeting the forces of despotism in a heroic fight for the preservation of that philosophy of human freedom which all educated men and women must hold first in human aspirations.

We are not facing the past. We are not preparing to solve the problems of the past. We must face the future. This is 1940. "It is later than you think." This is 1940, and the future, some kind of future, is our problem and our children's problem now. We must not hold in mind the ancient hatreds, regardless of how well founded or how deeply satisfying they once were. Those who have died in old causes, whether lost or won, should not now be on our minds or in our hearts, but those of the living present and of the future that must wait behind the horror of the present war.

"We dare not think too long on those who died
While still so many yet must come to birth."

What kind of a world shall they come to birth in? And how can we so work today as to promote the probability that it may be a world in which some remnant of democracy and some hope of human freedom may at least be sufficiently alive to serve as seed? This is to me the supreme question of the time. If Hitler crushes England, we shall have essentially to do as Hitler wants us to do or else to defy him and his allies, — Italy, Japan, and probably Russia. We can conform and appease and become one with France, Denmark, Norway, and the rest, or we can fight alone — all alone, if England is lost.

If we are to be professionally mature in the world today, we shall not only attend well to our own work in our classrooms and in the affairs of our own institutions. We shall also do our part to raise and to maintain professional standards throughout our field. We shall not stop even there. We shall take our places and make felt our influence in the total forces of enlightenment of our time. We shall join in every fitting way our force to all other forces which in our world today are fighting for democracy, for civil rights, for human freedom, in order that that form of education, that way of life, in which only we can live and work, may still be before us as a living hope, an ideal not yet fully realized, but one toward which we can still strive without complete despair.

THE SPEECH NEEDS AND ABILITIES OF NINTH GRADE PUPILS OF JOPLIN, MISSOURI

DOROTHY BOHANNON
Joplin, Missouri

THE purpose of this study [1] was to diagnose the speech needs and abilities of 285 ninth grade pupils in Joplin, Missouri, as a basis for the development of a speech program in this grade. The plan of procedure included a diagnosis for each pupil in articulation and voice, by observing performances in speech making and oral reading. The findings were placed against the background study of the environment — speech, family, and personal history of each individual.

[1] The performances occurred during the first 2½ months of the 1937-1938 school year.

For the diagnosis of ability in speech making each student was asked to prepare a two-minute speech from a list of general subjects such as: My Hobby, An Accident, My Favorite Hero or Heroine, Travel, etc. Two days' notice was given, but pupils received no detailed instruction or assistance from their teacher or the writer, although an attempt was made to prevent them from feeling nervous or ill at ease. Their performances were evaluated on a blank prepared especially for this purpose, an adaptation of one originated by Dr. H. G. Barnes of the University of Iowa. The nine items used were rated on a scale of one to five, one being poor and five excellent. Three was average, the term average being used to describe the degree of skill exhibited in the function under observation by the normally developed but untrained ninth grade pupil. Thus the standard for the rating was determined by how the ninth grade pupil *does* achieve rather than how he *should* achieve in relation to effectiveness in public speaking for that level of maturation. In addition, descriptive phrases under each of the main items were checked in order that as complete a picture as possible of ninth grade achievement might be secured. For example, if he were poor in CHOICE OF IDEAS (choice of subject, choice of thought, arrangement of material) the writer wished to know if it were because he did not speak from a familiar background, use originality, make adequate preparation and have sufficient material, or choose a specific phase of the subjects. The other eight items on the blank were:

2. ORGANIZATION OF MATERIAL (the structure of the speech in terms of the audience.)
   Descriptive phrases indicated whether a plan, introduction, main idea, summaries, subordination of details, and conclusion were present.
3. USE OF LANGUAGE (vocabulary, grammar, sentence structure.)
   Specific aspects here included types of errors in grammar, kind of vocabulary and sentence structure, and whether or not there was variety in sentence form and good taste in language.
4. PROJECTION TO THE AUDIENCE (the process of sending forth to a listener the thoughts of the speaker.)
   Detailed phrases checked were: whether he could be heard, whether the first sentence caught the attention of the audience, extemporaneous or memorized delivery, poor grouping of words, attitude of speaker.
5. CONTROL OF BODILY ACTIVITY
   Descriptions of this item indicated type of posture, movements about the platform, adjustment, gestures, and mannerisms.
6. RHYTHM (expression of the thought fluently with no noticeable hesitation or interruption.)
   Further detail noted included: control of breathing; fluency or hesitancy of speech; rate of speech; intensity, pitch, or rate patterns.

7. PRONUNCIATION
   Types of errors noted were incorrect vowels; incorrect consonants; addition, insertion, transposition, or omission of sounds.
8. VOICE CONTROL
   It was here noted whether there were unwarranted changes of rate, pitch, intensity, or whether there was flexibility in these qualities of voice.
9. GENERAL EFFECTIVENESS (the reaction of the listeners to the speech as a whole.)
   Detailed phrases observed were: whether the speech stimulated interest, whether the speaker improved as the speech progressed, used the entire two-minute period, adjusted to the situation, used notes, projected personal characteristics.

During later periods each pupil was observed in reading aloud. He chose and read one poem from a group of ten handed him at the beginning of the period. Poems were chosen with special regard to easy vocabulary, comprehension, and interest, such as *The Spider and the Fly, The Gingham Dog and the Calico Cat, Little Boy Blue, A Tract for Autos, In School Days,* etc. The blank used in describing this performance included seven items, the last five of which were the same as those on the blank described above. Terms used follow:

1. PROJECTION OF THOUGHT (interpretation of the author's thought in terms of the audience.)
   Use of climax, emphasis, pauses, and interpretation were noted.
2. PROJECTION OF EMOTION (interpretation of the emotional aspects of the selection).
   Descriptive phrases checked referred to appreciation of the author's mood, characters, and action.
3. CONTROL OF BODILY ACTIVITY
4. RHYTHM
5. PRONUNCIATION
6. VOICE CONTROL
7. GENERAL EFFECTIVENESS

To evaluate adequacy in articulation, each pupil read a list of easy sentences. The sound tested in any one sentence occurred in initial, medial, and final positions (for example, "The chickens were scratching in the garden patch."). Disorders of rhythm, organic deficiency, oral inaccuracy, foreign accent, inadequacies in sound formation were noted on one blank and voice qualities were described on another, using the five-point scale already mentioned.

The conclusions drawn from a study of the results obtained may or may not apply to ninth grades of other school systems. The group was for the most part homogeneous in background, but individual differences existed. A majority of the pupils were born in or near

Joplin or somewhere in the Middle West, were of normal age for this grade and a similar educational background — only two percent were of foreign parentage. Within this group however, were sharp contrasts. Approximately 40% of the pupils' fathers were in the business, professional, or "white collar" class and a slightly larger per cent were laborers. A few had no occupation. Their school training varied from study in a country school to that in a city of 50,000 or over. Much variety was discovered in the amount of attendance and participation in church and social activities and the kind and amount of travel, reading, private instruction, and speaking experience. These facts seemed significant, for it is this background which had conditioned growth and instruction.

Actual findings disclosed that the majority of the group tended to evidence in some attributes the achievement expected of the normally developed but untrained speaker of that age, but there was again much individual variation in amount and kind of deviation.

Though the mean total score in both reading and speaking placed the group in the average category, an analysis of the scores showed that the pupils as a group were *better in speech making* than in *reading* aloud. The mean rating on rhythm and voice control was higher in speaking. In reading a majority of the pupils failed to relate the tempo to the sense and feeling of the selection, and although more actual flexibility was observed, the rating was lower than in speaking because normal performance in reading was not attained. There was more consideration of the audience through direct eye contact in the speaking situation but more fluency in reading.

Certain skills and inadequacies were common to both situations. A majority could be easily heard, had no noticeable voice pattern, and had a rate of speaking that was not unduly rapid or slow. Not very many had really bad or really good pronunciation — the most common tendency was the incorrect use of vowels as in "jist" and "git." A majority did not:

1. Show good voice flexibility.
2. Effective pausing and grouping of words.
3. Have good bodily adjustment, particularly in posture and control of movements and breathing.
4. Enjoy the situation. (if friendly, enthusiastic manner indicates enjoyment.)
5. Stimulate interest in the observer.

On the basis of total scores assigned in speech making, no pupil was considered very poor, and a very small percentage superior. Scores ranged from 16–43 (possible range 9–45). Thirteen per cent

received a rating of better than average; 18% ranked below, the remaining 69% being judged as displaying average ability for ninth graders. The lowest ratings were on *choice of ideas and general effectiveness* (2.6) with *organization of material, pronunciation, and use of language* only .1 point higher.

Specifically a majority showed a lack of the following:

1. Sufficient preparation.
2. Sufficient material for the development of thought which was original and which stimulated interest in the audience.
3. Summaries.
4. Subordination of details.
5. Conclusions.
6. Sentence variety and good sentence structure.

The mean indicated that the group was normal in *control of bodily activity, projection to the audience* and *voice control.* Most of the pupils:

1. Were willing to speak.
2. Spoke from a familiar background.
3. Stated their main ideas clearly.
4. Had good taste in language.
5. Did not have too many points in speech.
6. Had at least a one sentence introduction, and
7. Chose a specific phase of the subject.

In reading aloud, 19% were better than average, 23% were below, the remaining 58% were considered average in ability. No readers were considered very poor, and a very small percentage superior. Scores ranged from 12–32 (perfect score 35). Lowest averages were on *rhythm* (2.6) and *projection of emotion* (2.7). A majority did not:

1. Establish eye contact.
2. Read with emphasis, vividness, or imagination.
3. Develop a climax, or
4. Show appreciation of the author's mood, characters, and action.

but they did:

1. Read fluently.
2. Apparently understand the selection, and
3. Show some evidence of voice flexibility.

Students not enrolled in speech classes composed the larger part of the inferior readers and speakers as based on total scores. Since the investigation was made during October and early November, it is questionable whether the pupils in speech classes had sufficiently matured in speech making and reading to account for their higher ratings.

An analysis of the scores of articulation and voice shows that though the mean of both is slightly below average, fewer students received low ratings in articulation than in voice.

Disorders of phonation were discovered in 41% of the cases. The most frequently occurring voice disorders were: nasal, 23%, metallic and muffled, 20%, hoarse or husky, 21%, lack of flexibility in pitch, rate, intensity, and quality, 32%.

Nearly one-third of the pupils were below average in articulation. Inadequacies in the formation of certain sounds varied from individual to individual. The sounds most often made incorrectly were: [ɑ[in over 90% of the cases, [ju] 77%; [ʃ–ʒ] 51%; [s–z] 32%; [ɑɪ] 31%; [m, n, ŋ] 27%; [tʃ–dʒ] and [ɪ] 16%. Jerky, hesitant rhythm was noted for 42%.

It seems obvious from the above statement that this group, probably as nearly average as any, has definite needs which vary from individual to individual but in the main show definite major tendencies. Therefore, the writer, believing that a course of study to be effective should consider these needs and deviations prepared the following list of recommendations:

1. The speech course should not be fixed as to content but should be flexible enough to make provision for individual differences as well as group tendencies in each class. Therefore, at the beginning of the year, a preliminary diagnostic survey of each class should be made and when analyzed used as the basis for instruction. Goals must be set up in terms of the individual as well as the group.
2. To achieve most effective results.
   a. Classes should be small enough to allow for much experience on the part of each pupil.
   b. Individual and class progress should be measured by the use of a card or rating scale—in order to check improvement objectively as far as possible.
   c. The course should not be composed of separate and distinct units with no apparent relationship (conversation, pronunciation, debate, public speaking, acting). Attention on any skill initiated should not be dropped but carried into succeeding activities until habits are fixed.
3. The survey showed the need of centering attention on:
   a. Development of flexibility of voice.
   b. Smooth, forward flowing rhythm.
   c. Good articulation and pronunciation.
   d. Increased vocabulary.
   e. Adjustment mentally and physically to the situation.
4. Specifically the course should include:
   a. Many and varied speaking situations both inside and outside the classroom. Emphasis should be placed on originality in choice of

ideas and material, interesting to speaker and audience alike, and on organization, which gives a method of attack.

b. Much reading aloud of prose and poetry with major emphasis on projection of the emotion of the selection by developing appreciation of the author's mood, characters, and action, and stimulating the pupil to read with vividness, imagination and emphasis. Attention is placed constantly on voice and articulation.

c. Exercises in acting as a *tool*, not an end in itself.

d. Drills on individual and class needs for voice improvement and development of flexibility in pitch, rate, intensity, and improvement of articulation.

e. A remedial program to reach those not taken care of by class instruction.

5. Motivation can be secured by intra-class competitions, P.T.A., assembly, radio programs all growing out of class work and designed to develop ability, not to display it—and use as many pupils as possible. Assignments should be made on pupil interests, needs, abilities, and goals set up within the possibility of attainment. Individual and class progress be measured by objective standards. Eventually the program should reach all ninth grade pupils.

SILENT CONDITIONING IN THE SCHOOLS

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MOST readers will recall the old maxim, "Silence is Golden." It is a creed akin to the dogma that, "Children should be seen and not heard." These terse slogans reflect a philosophy of life and education prevalent in many of our schools, a philosophy which this article briefly examines in the light of certain biological data.

In many, if not most, of our elementary and secondary schools the children are subjected to a silent conditioning process. This takes place in many ways. Children are seated in orderly rows and, "Speech is only on permission in well-mannered, subdued tones . . ."[1] More than likely the students find their seating arranged by the dictates of the alphabet rather than by the groupings which normal social intercourse would bring about. Whispering is often a cardinal sin. In many other ways the classroom is impersonalized and desocialized. All these devices, procedures, or techniques which help to create an atmosphere which inhibits the desire to communicate freely are what is meant by the terms "silent approach" or "silent conditioning process" as used in this article.

[1] Harold Rugg and Ann Shumaker, *The Child-centered School* (1928), 3.

The "silent approach" does not refer to an approach which does not use oral techniques, but to an attitude of certain educational methods toward their use. Even in the most rigidly traditional classroom oral work will be found, but usually in spite of the instructor. In the most formal recitations students speak orally, but the desire to communicate is not evident. Usually all recitations are directed at the teacher, not at the class. If you were at a social gathering and directed all your remarks to one person you would be considered ill-mannered, and yet most recitations follow that pattern. Is it any wonder we have few good conversationalists?

When the student enters school he is functioning on an oral basis. What justification is there for changing that mode of behavior? Why do we *assume* that education must be silent? Is there any experimental data to prove that the silent way is the better way? Is there any sense to a system which takes a student off a learning pattern which is predominantly oral and places him in a silent learning situation for about six years in the grades and four years in high school and then turns him into a society of radios, telephones, phonographs and Rotary Clubs? Would business men have to form speakers' clubs, or patronize Dale Carnegie, if they had not been conditioned to silent techniques? These are all questions which demand scientific answers from those who endeavor to justify the silent conditioning process which our children usually undergo at about the third grade.

Early in the elementary school the child is taught to read and write. This is often done without regard to the maturity of individuals for this type of work, but we will have to pass by the implications of that problem at this time. The early introduction of these techniques reveals the philosophy behind the whole process. It is a philosophy which hold that knowledge comes from books, from reading, and therefore one must learn to read before one can learn. Such a position is, however, obviously self contradictory. The philosophy that learning comes from living, not the reverse, would force these silent techniques into more subordinate positions.

This silent approach is not condemned here merely because it is an inefficient and wasteful teaching technique, but because it is likely to be positively harmful. It can stifle curiosity, as The Committee on the Relation of Emotion to the Educative Process has noted. It says:

> . . . Many people have noticed how rapidly children lose their questioning spirit after they begin school . . . . there is a real possibility that it appears

because the schools check the normal maturing of concepts, which comes as experiences accumulate.[2]

Under the silent approach the only students who cause worry to the teachers are the ones most full of vitality, while docile, retiring children go unnoticed and are even praised. The dangers here to mental health have been noted by Karl Menninger.

> . . . . the teachers are colossally ignorant of what mental ill health looks like. For them transgression of rules, offenses against authority, and orderliness, are more serious than withdrawing recessive personality and behavior traits.[3]

The same thing has been observed by Groves and Blanchard who say:

> To her mind, [the teacher's] the child who is docile and does not interrupt her work is well adjusted, while the pupil who shows overt conduct disorders is facing serious difficulties.
>
> The psychiatric viewpoint is radically different. The psychiatrist is deeply concerned about some of these quiet, well behaved pupils, for he knows that withdrawal from playmates, timidity and dependency are symptoms of grave personality deviations.[4]

In order to avoid the consequences inherent in the silent approach, more socialized classroom techniques must be introduced. Every effort should be made to eliminate all factors which inhibit the desire for orderly communication. Biological evidence indicates that the child has more desire to communicate when he enters the kindergarten and through his adolescent years than in any previous period of his life. This will become obvious after the most cursory analysis of the relation of the energy flow to the life cycle.[5]

Energy is used in two ways by an organism, to build tissues and to utilize these tissues once they are built. As long as much tissue needs to be built little energy will be left over for functioning, but as the need for tissues decreases the energy available for functioning becomes proportionately greater. Parents have naïvely observed this

[2] Daniel Alfred Prescott, Chairman, *Emotion and the Educative Process* (Washington: 1938), 236.

[3] Karl Menninger, *The Human Mind* (1930), 66.

[4] Ernest R. Groves and Phyllis Blanchard, *Introduction to Mental Hygiene* (1930), 192. For further treatment of the point see Kimball Young, *Personality and Problems of Adjustment,* (1940) Chs. 17–19.

[5] The physiological concepts outlined here are substantially those of Charles Manning Child of the University of Chicago and most completely dealt with in two books by him, *Senescence and Rejuvenescence* (1915) and *Physiological Foundations of Behavior* (1926).

through all times. Children, needing their energy for building tissues, are required to retire early when they are young, and are permitted to lengthen their waking hours only as they get more and more tissues completed. Thus, from conception to sometime around middle life, the organism finds itself with more and more energy available for functioning because it needs less and less to build tissues. As old age approaches, and the tissues begin to break down with ever increasing rapidity, however, the process reverses itself and energy is increasingly withdrawn from the so-called functional aspect of life to engage in tissue replacement activity.

A child of three sleeps less than a year old babe, a child of six sleeps less than one of three, and so on. This is another way of saying that a six-year old has more energy available for functioning with relation to the larger environment than the younger children. If schools followed this biological pattern in their procedures, we would find increasing socialization, activity, and general intermingling of students and projects as we went up the grades. As it is, under the silent approach, the child is made to be quiet, read a great deal, sit still for long periods, and in other ways is denied opportunity to use this supply of energy which he has increasingly available to him for functioning as an organism in a social order. It has been noted by Kimball Young that at about the age of seven the child has his first real desire "for genuine social collaboration in thought, through 'true' conversation . . ." [6]

The kindergarten has a program which uses the child's energy in an efficient and biologically sound way. This has been noted by the neurologist, C. J. Herrick, who advocates the adoption of the principles underlying the kindergarten for the conduct of the upper grades. He says:

> We are gradually learning through the kindergarten that the most economical way to lead a child into the realm of learning is not to stamp out all of his natural interests and shut him up with his face to the wall, while he learns by rote an a-b-c lesson which is neither interesting nor useful. On the contrary, we accept as given his native impulses and automatisms, his spontaneous interests and his over-production of useless movements, and we use these as the capital with which we set the youngster up in the serious business of the acquisition of culture. But *how does it happen that we make so small use of the principles here learned in the later years of the child's schooling?* [Italics not in original.] . . .
>
> Many a boy's brains are curdled and squeezed into traditional artificial molds before he leaves the grades at school. His education is complete and senile sclerosis of the mind has begun by the time he has learned his trade.

[6] Kimball Young, *Social Psychology* (1930), 224.

For how many such disasters our brick-yard methods in the public schools are responsible is a question of lively interest.

We who seek to enter into the kingdom of knowledge and to continue to advance therein must not only become as little children, but we must learn to *continue so*. [Italics in original.] The problem of scientific pedagogy, then, is essentially this: to prolong the plasticity of childhood, or otherwise expressed, to reduce the interval between the first childhood and the second childhood to as small dimensions as possible.[7]

If we are to learn as little children, as Herrick suggests, then we must abandon the silent approach. This does not mean excluding silent techniques, but subordinating them. Dr. F. J. Weersing of the University of Southern California aptly allotted these roles in 1935 when he wrote:

Up to and including the ninth or tenth grades most, if not all, of the written work that is expected of the average or subaverage pupil might well be limited to what he needs to write as *an aid to thought and the improvement of his oral expression of thought*—as is the case with practically all adults. Functional language has little else in common with the art of written composition . . . there shoud be more attention given to the *improvement of speech through written composition*.[8]

In their study of the *Psychology of Radio*, Hadley Cantril and Gordon W. Allport, created a chart which indicates clearly that the silent techniques did not permit much participation as between communicating agents. In other words, their chart shows that the silent techniques use less energy than oral techniques. Their chart relating various communicative agencies follows:

DEGREES OF PARTICIPATION PERMITTED BY VARIOUS FORMS OF SOCIAL INTERCOURSE[9]

(Most participation) —Personal conversation

—Discussion group

—Informal congregate assembly
—Telephone
—Formal congregate assembly

—Talking picture

[7] C. Judsen Herrick, *An Introduction to Neurology* (5th edition, revised, Philadelphia: 1934), 375 and 377.

[8] Frederick J. Weersing, "Individual Pupil Development in Language Usage," *California Journal of Secondary Education*, X (March, 1935), 214.

[9] Hadley Cantril and Gordon W. Allport, *The Psychology of Radio* (1935), 266.

—Television
—RADIO
—Telegraph
—Personal correspondence

—Form letter

—Newspaper
—Billboards

—Magazines

(Least participation) —Books

There are those who contend, however, that knowledge is power and will insist that the students cannot learn as much by the oral methods as by the silent ones. In this connection Prescott's committee has observed that:

> . . . . a good deal of evidence exists that . . . skills can be acquired most easily and rapidly as by-products of other activities and experiences.[10]

A few experiments upholding this position are worthy of mention. In 1934 Prudence Cutright reported the results of an experiment conducted in the Minneapolis schools.[11] This involved a control group and six experimental groups each following a different instructional procedure: One of these groups was designated as "Written" another as "Written and Oral." The problem was to measure the decrease in the mean number of errors in grammar accomplished by each method. A total of 1,576 students were involved. The following table briefly summarizes Cutright's findings.

DECREASE IN MEAN NUMBER OF ERRORS[12]

Group	Control	Games	Beta	Proof-Reading	Written	All-Methods	Written And Oral
4–A Written	1.58	3.54	6.93	7.08	7.74	8.30	8.43
Oral	1.06	3.82	5.36	5.15	4.25	6.39	6.68
5–A Written	.94	3.16	6.09	6.71	6.30	7.84	6.73
Oral	1.18	3.79	5.82	3.98	5.21	6.89	9.21
6–A Written	.92	3.14	6.04	4.27	5.53	5.77	6.79
Oral	1.55	3.24	5.71	4.75	4.63	5.82	7.76

Careful analysis of the foregoing table will reveal that in every instance a technique involving oral methods surpassed all the other

[10] Prescott, *op. cit.*, 213.

[11] Prudence Cutright, "A Comparison of Methods of Securing Correct Language Usage," *Elementary School Journal*, XXXIV (May, 1934), 681–90.

[12] *Ibid.*, 684–685.

procedures. In another study conducted by Crawford and Royer in 1936 similar, but not such decisive results are found. As they express it:

> The oral drill approach proved to be fully as effective as the grammar approach, although the former is relatively new and in the experimental stage. This finding suggests that oral drill might improve considerably in merit after the technique of using it had been tried out and revised in the light of experience.[13]

In 1938 two experiments were conducted under the supervision of Wayne University, Detroit. In the first, Carmichael found:

> . . . the oral method of instruction produced a wider mastery of fundamentals of grammar and punctuation than did the written method . . .[14]

These findings were supported by Strong.[15]

While these experiments are on too small a scale to be conclusive, it is of significance that they all concur in finding a superiority for oral techniques as measured by a mastery of content or subject-matter. Those experiments measured the worth of oral techniques by the criteria most unfavorable to them and still were able to justify their employment. In addition to the superior mastery of subject-matter, the oral techniques have other assets. Chief among these would probably be the development of wholesome personalities.

In conclusion, it can be noted that 1. Oral techniques make efficient use of the energy available to the organism for functioning. 2. That the use of oral techniques does not decrease the accumulation of factual data. 3. That socialized, and therefore largely oral, situations are conducive to better mental health. There is some merit, therefore, in the statement that in most, if not all, school situations the most effective teaching procedures will be those which make the fullest use of oral techniques.[16]

[13] C. C. Crawford and Madie M. Royer, "Oral Drill Versus Grammar Study," *Elementary School Journal*. XXXVI (October, 1935), 119.

[14] Hariet E. Carmichael, "A Comparative Evaluation of Oral and Written Methods of Teaching Tenth Grade English," (Unpublished Master's Thesis, Wayne University, Detroit, 1938), 30.

[15] Homer Dennis Strong, "A Comparative Study of Relative Progress in Punctuation, Grammar, and Speech in Certain Courses Taught in Colley High School during the School Year 1937-1938." (Unpublished Master's Thesis, Wayne University, Detroit, 1930).

[16] A detailed development of this thesis can be found in Conrad W. Freed, "The Role of Speech in the Educative Process," (Unpublished Doctoral Dissertation. University of Southern California, Los Angeles, California, 1940).

EFFECTIVE SPEAKING AS AN INDEX OF THOUGHT*

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THE Convention theme, "Freedom of Speech," indicates the dual meaning of the word "speech." To those who are familiar with teachers of speech, it connotes the spoken word, in its methodological sense. And so the term and this meeting have been understood, insofar as the subject of this paper had been developed before seeing the complete program. But, as most people well know, method cannot be separated from content. And it is highly significant that this Association should emphasize in this meeting the broader fields of subject matter and that they have so enlivened the sessions of the last few days; subject matter which is vital to the existence of democracy, to the welfare of the nation.

Somewhat over a year ago, correspondence was begun between the officers of this Association and myself regarding some publications of the U. S. Department of Agriculture [1] with respect to career training.

These reports were based on the answers to questionnaires sent, first to the 1500 top-salaried staff members of the Department and then to the 8500 members of the Extension Service. What we asked these people, among other things, was: Where did you attend college? What courses did you take? What courses helped you most in your present job? And, What do you now wish you had studied more of, or in addition to what you did study? We then compared the results of tabulating these replies with the composite curriculum resulting from a compiling of the curricula of the 51 colleges of agriculture, weighting the courses according to the number of students enrolled in them during the previous six years. A comparison

*Ths is the substance of an address given before the annual meeting of the National Association of Teachers of Speech, at Washington, D. C., January 1, 1941.

[1] *Career Training for Agriculture*, a Report to the Committee on Career Training for Agriculture of the U. S. Department of Agriculture, by the author; *Training for Professional Service in the Field of Agriculture*, a paper read by the author before the Land-grant College Association meeting at Chicago, November 14, 1938; *Preparation and Training of Extension Workers*, by M. L. Wilson and Lucinda Crile, Extension Service Circular 295, November 1938; and *Training Extension Workers for the Job*, by M. L. Wilson, Extension Service Circular 315, November 1939. All of these are mimeographed and may be obtained from the U. S. Department of Agriculture, Washington, D. C.

of these two composite curricula indicated in some measure the contrast between what could be and was studied in these colleges and what the judgment of experienced people on the job might recommend.

The answers to our questionnaires showed almost unanimous judgment as to the importance of courses in Public Administration, including Business Administration, Organization, Personnel and Management. A second, almost equally strong, preference was expressed for more of the broader social studies, including economics, sociology, government, philosophy, history, psychology and education; with suggested reduction, if necessary, of the more practical, technical and applied subjects. A third result was a discovery on our part that the basic courses in the natural sciences were actually attended by students only to the extent that they were required. But a fourth result — and this is interesting to teachers of speech — was a veritable "write-in" or "sticker" vote (we hadn't included these categories in our explicit questions) for the desirability of more training in public speakng and in Report Writing.

Now, the point I wish to make is that here we have tangible evidence of the firm conviction of the Washington and field staff members of the U. S. Department of Agriculture, of the lack or need of proper training in the use of the written and spoken word, in order to make their work properly effective. We have encountered the same judgments in our adult-education work throughout the country, wherever our staff workers hold meetings to acquaint farm people with the various features of our national farm programs. Not only are these farm people and agricultural agents called upon to address meetings, but farm people are also expected to get up in these meetings and say what they think. In the main, they are learning to do so, and to do it well. But, if education is a condensed form of experience, much time could be saved if effective speaking were given more effective attention in our schools and colleges.

Speech is not an *adequate* index of thought; people may keep some thoughts to themselves, so that "No one but Allah and I knows what is in my heart." Rather, is *effective speech* a *necessary instrument* in *social thinking*. The ancient Greeks had and developed this knack of public speaking, and so have the English-speaking peoples. By it we have tentatively formulated public policy, trying out inexpensively among our hearers "fool" policies which, if formulated by a few dictators into immediate action, would have proved socially very costly. Our democratic principles include the proposition that, in the formulation of public policy, *all shall share* freely in thought and speech. Nor do we suffer thereby a loss of effective action; for,

in our democracy, *once the policy is formed*, we vest our Chief Executive with a power to act which is greater than that of any monarch or dictator in the world.

Free discussion has been sponsored by the U. S. Department of Agriculture throughout the administration of its national programs. In our adult-education work, we go out of our way to invite as participants those who are opposed to the present national administration and who are severely critical of Department policies. In our discussion-group work, we let everyone have his say; in the belief that, if the agricultural programs are sound, they can stand any adverse comments, while if they are not sound they need to be criticized and corrected. What we find, however, is that we do not have to be reminded of this principle of free speech. But we are in need of a greater prevalence of people trained in effective methods of expressing thoughts; thoughts which remain incoherent, largely because of the lack of the developed instrument for expressing them.

The number of discussion pamphlets we have distributed, and of the people who have participated in the discussion groups, runs into the millions. We have a wide enough distribution and participation to effect a respectably large core of public opinion. The "bottle neck" of our work lies in the lack of enough discussion leaders — of people who can so lead a meeting or a discussion group as to bring out the wealth of thought which our rural groups possess. Not only are we trying, in our discussion-leader training conferences, to develop more leaders who can elicit free discussion; but we also hope that speech teachers will, in our schools and colleges and in and through their training activities, salvage the homely wit and the penetratingly acute observations of our country folk.

We hear a great deal of *morale* today as one of the essential factors in our national defense. Morale is a highly ineffable state of affairs. Morale cannot be founded on the cringing cowardice or enforced silence so prevalent today on the continent of Europe. A part of the morale of any people consists in their feeling free to express their own thoughts and in their loyalty to public policies so formulated. But that freedom to express one's thoughts is not merely the negative proposition that others may not interfere. It is also in part the feeling of confidence to "speak up" which is an essential part of every dignified self-respecting individual. Indeed, this factor in morale includes even more than that; it assumes a native ability to speak effectively, and a proper training to enhance that native ability or to supplement its absence, so that the instrument of the spoken word may operate at its best. It is in this sense that effective speaking is an index of social thought.

ORGANIZATION AND MANAGEMENT OF AN INSTITUTIONAL THEATRE

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SCHOOL dramatics, like athletics, have come to be considered a source of revenue. In universities and large high schools box office receipts from dramatic productions often mount high in the thousands. Even in small institutions the returns from plays is an item of frank concern for the school bursar.

In some institutions revenue from plays is expected to go toward deficits incurred by the athletic department, while some schools turn the income into a general student body fund. In a few cases the director of the school theatre is allowed to retain his box office earnings in a separate play producing fund. In any case box office earnings are important.

Dramatics directors and administrators may agree that the institutional theatre exists primarily as an educational unit and not a money making enterprise, but if plays can be made to pay fiscal as well as educational dividends no one will be less happy about the place of the theatre in the total program of learning. Certainly school plays are not offered in competition with commercial theatres, but if dramatic productions can pay their own way and do a little better everybody from student actors to trustees will be proud of the achievement.

The production of plays costs money. Royalties, scenery, costumes, and the maintenance of the school theatre or auditorium are all items of expense. It is only fair to any director or teacher of dramatic art that production costs should be underwritten by a subsidy or sinking fund, but it is only fair to the school board that the director should make his theatre pay its own way and do better if possible.

The director of an institutional theatre must therefore have two primary objectives. His first objective must be educational, his second must be financial. He must never lose sight of the fact that his program of producing plays must give students training in the arts of the theatre and in the liberal culture those arts afford, and he must remember that his theatre must be run on a business-like basis. In order to meet such objectives, the director of the institutional theatre should have a thorough understanding of organization and manage-

ment. He must have a clear idea of policy, business management, and production management. The following paragraphs are prepared with the hope of helping directors and educators to have a better understanding of the potentialities of their institutional theatre and the ways in which it may become a more efficient and more effective medium of education and revenue.

Every institutional theatre should have a definition of purpose, a clarification of objectives, and a plan of operation. In other words, every theatre should have a policy. The director, working with others concerned, will have to determine that policy.

The director of a school theatre will form his policy in counsel with the principal or superintendent of his school, or sometimes with the board of education and other teachers. The director of a college or university theatre will form his policy in conference with his president and possibly other professors or the board of trustees. The director of a community theatre will make up his policy in company with his board of directors or committee of patrons.

In determining a policy the following items must be considered: 1, Conditions under which the theatre operates (sponsorship, subsidy, financial backing); 2, The amount of the production budget; 3, The estimated amount of income from admissions or donations; 4, The amount and nature of physical equipment (size of stage, size of storage space for scenery and properties, amount and kind of scenery, costumes, lights and properties, the seating capacity of the auditorium, nature and condition of workshops, dressing rooms, etc.); 5, The kind and extent of talent available for acting, crew work, and diverse jobs connected with preparing a production and operating the theatre; 6, The amount of time and the hours of the day or night the talent will have available; 7, The conditions and atmosphere under which the talent will work best; 8, The kinds of plays the community is accustomed to and the extent to which the community will welcome change; 9, The kinds of plays the community ought to have presented and the kinds of plays the talent enjoys presenting; 10, The potential audience and how it may be reached; 11, The conditions and atmosphere under which the audiences most enjoy performances; 12, The nature and extent of publicity and advertising; 13, The length of production runs (number of performances) and the frequency of productions; 14, The rate of admission and season tickets; 15, The relation of production dates to other events in the community; 16, The relation of the theatre to other organizations in the community.

In general a theatre policy should be rigorously followed but it should be flexible enough to be altered when alteration seems essential for the welfare of the theatre and the community it serves.

Following is an outline of the policy of a theatre with which the writer is intimately acquainted. We shall call the theatre "X." "X" theatre, being new, has what may be considered a tentative policy, but the policy now in practice may serve as an example of theatre policies.

"X" theatre exists for the students enrolled in dramatic art courses, for other students wishing to gain experience and recreation in theatre activities, for student body, school faculty, townspeople and visiting patrons who make up the audiences. The theatre exists for the good of the entire school and community. Essentially "X" theatre is the workshop and laboratory of the students of dramatic art. However, the theatre may occasionally be used by other departments of the school and by community organizations. Arrangements for such use must be made through the director of "X" theatre in order to avoid confusion of schedules. When groups other than dramatic art students use the theatre, persons trained in the handling of the stage and lighting equipment must be appointed by the director of the theatre to be in charge. The stage machine, the switchboard, and the lighting instruments are delicate and expensive mechanisms which must be handled by trained technicians. Community organizations will be charged a consideration for the use of the theatre for rehearsals and performances to cover operating costs and to compensate the technicians in charge.

Students of dramatic art must not attempt the operation of the stage machine or the switchboard and must not handle stage, workshop, wardrobe, lighting and general equipment until they have been thoroughly instructed in the use of this equipment, and thereafter only under directions from the director or his appointed assistants.

The theatre is operated on a professional basis so far as standard of work, attendance at rehearsals, discipline of actors and crew workers and all others connected with the production are concerned. Performances, rehearsals, and crew work must move on schedule. Tardiness and dilettantism are not tolerated. Smoking is against the fire regulations and is not permitted anywhere in the building. Profanity, loud talk, idleness, discourtesy, and unbecoming conduct are held in general disfavor by directors and students alike. Efficiency, economy, alacrity, friendliness, and quietness are ordinary virtues to be observed in any well organized theatre. Efficiency and economy

apply particularly to the use of materials and tools in the making of scenery, costumes, and properties, to the setting and handling of scenery and properties, to the use of the inter-communicating system, to the use of electricity and gas, and the general maintenance and care of "X" theatre at large.

The "X" theatre enjoys a reputation which enables its students to borrow properties and costumes freely from the townspeople. In order to sustain this much needed practice, all students borrowing costumes or properties in the name of the theatre must assume personal responsibility for everything they borrow and must return everything promptly in the same condition as or better than that in which they received it.

A list of rules compiled by the students who work in the theatre is posted on the callboard. All students working in the theatre should consult this list from time to time.

Calls for crews and rehearsals and personal communications regarding productions are posted on the callboard just inside the stage entrance each day by 9:30 A.M. All actors and theatre workers should consult the theatre call board daily. Students are held for these calls and must get in touch with the director, stage manager, or person issuing the call in case of a conflict in schedules or in the event that anything prevents his answering the call.

The present program of production includes six major public productions (two or three performances of each) during the school year, an extensive summer season, and the presentation of a weekly matinee sometimes for the public and sometimes for a private audience. Some of these are laboratory performances by students in dramatic art. The matinees include one act plays, original scripts, scenes from long plays, and reading performances of both long and short plays. Some matinees are free while others have a nominal charge of admission.

At present no laboratory fee is charged the student for the privilege of working in the theatre. This practice will continue so long as students continue to respect the theatre equipment and take proper care of materials and tools.

Revenue from productions are expected to meet the general operating costs of the theatre. All workers in the theatre are urged to cooperate toward meeting this obligation. The more revenue that is realized, the more production budgets may be increased thus making possible the performance of plays of high royalty and more elaborate staging. Hence cooperation in economy pays dividends.

Public performance dates are scheduled in the school office and

In general a theatre policy should be rigorously followed but it should be flexible enough to be altered when alteration seems essential for the welfare of the theatre and the community it serves.

Following is an outline of the policy of a theatre with which the writer is intimately acquainted. We shall call the theatre "X." "X" theatre, being new, has what may be considered a tentative policy, but the policy now in practice may serve as an example of theatre policies.

"X" theatre exists for the students enrolled in dramatic art courses, for other students wishing to gain experience and recreation in theatre activities, for student body, school faculty, townspeople and visiting patrons who make up the audiences. The theatre exists for the good of the entire school and community. Essentially "X" theatre is the workshop and laboratory of the students of dramatic art. However, the theatre may occasionally be used by other departments of the school and by community organizations. Arrangements for such use must be made through the director of "X" theatre in order to avoid confusion of schedules. When groups other than dramatic art students use the theatre, persons trained in the handling of the stage and lighting equipment must be appointed by the director of the theatre to be in charge. The stage machine, the switchboard, and the lighting instruments are delicate and expensive mechanisms which must be handled by trained technicians. Community organizations will be charged a consideration for the use of the theatre for rehearsals and performances to cover operating costs and to compensate the technicians in charge.

Students of dramatic art must not attempt the operation of the stage machine or the switchboard and must not handle stage, workshop, wardrobe, lighting and general equipment until they have been thoroughly instructed in the use of this equipment, and thereafter only under directions from the director or his appointed assistants.

The theatre is operated on a professional basis so far as standard of work, attendance at rehearsals, discipline of actors and crew workers and all others connected with the production are concerned. Performances, rehearsals, and crew work must move on schedule. Tardiness and dilettantism are not tolerated. Smoking is against the fire regulations and is not permitted anywhere in the building. Profanity, loud talk, idleness, discourtesy, and unbecoming conduct are held in general disfavor by directors and students alike. Efficiency, economy, alacrity, friendliness, and quietness are ordinary virtues to be observed in any well organized theatre. Efficiency and economy

apply particularly to the use of materials and tools in the making of scenery, costumes, and properties, to the shifting and handling of scenery and properties, to the use of the inter-communicating system, to the use of electricity and gas, and the general maintenance and care of "X" theatre at large.

The "X" theatre enjoys a reputation which enables its workers to borrow properties and costumes freely from the townspeople. In order to sustain this much needed practice, all students borrowing costumes or properties in the name of the theatre must assume personal responsibility for everything they borrow and must return everything promptly in the same condition as or better than that in which they received it.

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are made with consideration of other campus and community activities. Performances are also scheduled with respect to the production dates of neighboring theatres.

The selection of plays for public production is made with the view toward giving the campus and community a balanced theatre program through the year. The community of "X" theatre is steeped in the tradition of classical drama. Shakespeare, Molière, and the Greek plays appear frequently in the "X" theatre annals. Consequently the program of production should include at least one classic piece each year. Musical productions done in collaboration with the music department have been a feature of the production programs of the past and it is expected that this practice will continue with at least one musical production a year. World premières and American premières have appeared frequently on recent "X" play bills. The production program will be balanced with standard works and recent Broadway hits and new plays.

Publicity for productions is carried on in close collaboration with the school publicity office. So far as possible publicity is personalized. The direct-by-mail method is used and announcements are sent to a mailing list which varies from five hundred to three thousand names. Students are included in the publicity plan and are asked to write their friends and acquaintances in the vicinity urging them to come to "X" theatre for the productions.

It must be recognized that the audience is as much a part of any theatre as the people behind the proscenium. No theatre can exist without an audience, and the more sensitive, intelligent, and responsive the audience, the greater the theatre. Consequently the management must spare no pains in making the audience comfortable, stimulated, and yet at ease. The ushers and doormen must be instructed and thoroughly trained. They must greet the patrons and seat them with courtesy, graciousness, and friendly reserve. They must do everything in their power to make conditions pleasant and put the audience in a relaxed and receptive mood. Ticket arrangements, program distribution, checking of air conditions, cloak room and rest room facilities must be done in thoroughness by the house staff which is made up of students in dramatic art. The students must learn how to handle the front of the house as well as the back stage division of the theatre.

It is the plan of "X" theatre to serve the community with drama in the fullest possible scope. Groups of patrons are frequently invited to studio performances and special rehearsals, and to teas,

receptions, lectures, and demonstrations. The more intelligent the audience can become about the theatre the greater will be its enjoyment and the more exciting becomes the total program of the theatre. Therefore the members of the audience must be invited to learn about theatre to the fullest capacity of their interest.

"X" theatre is not only an institutional theatre, it is an educational theatre engaged in the practice of educating its workers and its patrons in the theatre and its arts.

Generally theatre management refers to the total theatre organization. Specifically it refers to the business and financial details connected with productions and maintainance, and with promotion and the handling of the audiences. Usually the producer is the management.

In the commercial theatre the producer is sometimes a theatre man, sometimes a director, and sometimes a capitalist, broker, or business man interested in making money in the show business. The producer buys a show. That is, he purchases the rights to produce a play agreeing to pay the playwright certain royalties usually fixed by the code of the Dramatists Guild of the ASCAP (American Society of Composers, Authors, and Publishers). The producer engages a director, providing he is not one himself, a scene designer, and rents or leases a theatre unless he happens to own one. A cast is then hired by either the producer or director or both, and the show goes into rehearsal.

The theatre that the producer leases or rents may have a regular manager and house staff retained by the owner, but if such is not the case then the producer hires the manager and house staff. Sometimes the theatre retains a permanent stage staff, but if it doesn't then the producer hires his stage manager, crews, and technicians.

In the institutional theatre the producer and the director are one and the same person. The director therefore represents the management but he ordinarily has a business manager who relieves him of the business details and assumes immediate command over the publicity and house staffs. The duties of the business manager and the people who work under him are so important and so definite that thorough consideration should be given their department of the theatre. Consequently the remainder of this article will be devoted to a discussion of the business manager and his associates.

The business staff is composed of the business manager, the publicity writer, the house manager, the ticket cashier, the head usher, and as many assistant ushers as necessary. This staff should be

appointed either before the play is selected or as soon after as possible, and its function should begin at once. In most organizations it is wise to have a business manager who serves for the entire year or even longer, but the personnel of the staff may change with each production for the benefit of those desiring experience in theatre management. The functions of the business manager and his entire staff should be worked out in conference with the director.

In general, the business manager assumes all the financial responsibility of productions. He has charge of all accounts and no purchases should be made without his requisition. His chief function is the supervision of his staff.

The publicity writer's work includes news and feature stories for all papers of the vicinity concerning all phases of the production and any personal items about the members of the cast that can qualify as news. His duties further include all forms of notification through the mails, telephone, radio, house to house dodgers, and the printing and placing of posters, window displays, bulletins, and announcements. Stunts, parades, and all form of original advertising belong to the initiative of the publicity writer. He should also arrange for critics and for reporters to be present at the final dress rehearsal or the first performance, and see to it that the production receives the best possible reviews. In schools and colleges having regular publicity departments, most of this work is done by that department. In such cases the publicity writer merely draws up the campaign and supervises. In all cases the campaign should be planned carefully and should begin even before the first rehearsal.

Following is a suggested campaign for a four week period:

First Week

Monday—General story announcing fact that organization will produce such and such a play, naming date and recalling other productions.

Wednesday—Announcement for neighboring schools, galleries, libraries, bookstores, music stores, etc. (These may be in form of personal or printed letters, or may be merely typewritten notices to be posted.) Also have photographs made of members of cast and scenes from the play. Send these shots off for cuts and mats.

Friday—News story announcing selections of cast of the play to all vicinity papers.

Saturday—Stories to home towns of all members of cast.

Second Week

Monday—Window cards distributed throughout vicinity.

Tuesday—Feature about a leading member of the cast in paper, with cut.

Thursday—Feature on another lead in cast for papers, with cut.

Saturday—Place large hand-lettered posters, with photographs, in important locations.

Sunday—Story of literary nature for Sunday editions and this time on drama or theatre in general with only casual mention of forthcoming production.

Third Week

Monday—Second notices to schools, libraries, galleries, etc. Postcards or letters to all patrons and prospective patrons with neatly printed announcements.

Tuesday—Feature on two second leads of the play for papers, with cuts.

Wednesday—Send out form letter signed by members of cast directed to the individual members' friends.

Thursday—Feature on the director for paper, with cut.

Friday—Send some speakers out to make short, stimulating talks on aspects of drama with only casual mention of forthcoming production. Place the speakers before schools, luncheon clubs, women's clubs, etc.

Saturday—Spread dodgers throughout vicinity and put up new announcements on every available bulletin board.

Sunday—Feature story with cut on direction and designing of production.

Fourth and Final Week

Monday—Run ad in papers and announce ticket sales

Tuesday—Run ad, also long story on production staff

Wednesday—Run larger ad and short story with mat of scene from play.

Thursday—Use original stunts. Run ad with short story.

Friday—Run, if possible, review of final rehearsal by critics. Run large ad, also.

Saturday—Run review of first performance.

The house manager, assisted by the head usher and janitors, should make certain that the auditorium is clean, orderly, of the right temperature, with seats in good repair, lights in good order, exit lights functioning, and the general atmosphere conducive to the security, comfort, and pleasure of the audience. Rest rooms should not be neglected in this respect. The entrance to the auditorium, too, must be attractive. The house manager is in full charge of the house during the performance. He should consider the audience his special charge, and must be concerned alertly with the comfort and pleasure of each individual spectator. Working with the head usher, the house manager selects the ushers and assigns them their sections. The printing of the programs is a detail belonging to the house manager. The program copy should either be written or proofed by the director. The head usher and his assistants must not only receive the tickets, present programs, and seat the patrons graciously and quickly, but they must help to create the atmosphere of the production. Late comers should be held in the foyer or lobby until the first opportunity arises for seating them without disturbing the remainder of the audience who had the consideration to arrive before curtain time.

The ticket cashier and assistants have charge of the printing of

the tickets and the selling both by reservation and at the door. When selling campaigns are held, the cashier has general supervision.

Complimentaries should be ordered by the manager only in agreement with the director. The manager should see to it that comps are given to persons or firms lending properties, costumes, and equipment, and to important members of the press, as well as patrons who might mean much to productions in the future. Care should always be taken not to distribute too much "paper" (term for comps), but a certain percentage of the house should be figured in terms of complimentaries.

PHOTOGRAPHY FOR THE NON-PROFESSIONAL STAGE*

WALTER H. STAINTON
Cornell University

PURPOSE.—The primary purpose of the photographer of a non-professional stage production is to record what a member of the audience might see, or better, might think he sees during a performance. That is the photographer's purpose, whether the record is made as an aid in the event of a possible revival, for "educational" uses, or purely for sentiment's sake. A secondary purpose (the primary one in the case of the professional stage) may be to provide publicity material, but usually the run of the amateur play is so short that photographs cannot be used in the advertising. A third purpose, that of "artistic" photography, though dear to the present-day camera fan, can hardly be admitted: the art, if any, should be in the subject.

EQUIPMENT.—The miniature camera with a "fast" lens should be used in stage photography only for action shots which cannot be obtained by formal posing. The best rule for stage pictures is: Use the biggest camera you can afford, — or can bring yourself to lug about. A 5 x 7 is none too large and an 8 x 10 is better. It should have the usual adjustments of the commercial view camera. Most 8 x 10 cameras are equipped to expose a half plate (5 x 8) if the full size is not needed. For stage pictures, 5 x 8 is a more useful size than 5 x 7.

In any case the finished print size should be not less than 8 or 10

* Read at the Washington Convention of the American Educational Theatre Association, January 1, 1941.

inches in its longer dimension. Without attempting to go into the visual and optical considerations, we may say that when viewed at the normal distance of 10 or 12 inches, a 10-inch picture is likely to be more pleasing than one of smaller size.

A high speed lens is not needed; an f:6.3 of the Tessar or other high-grade type is quite fast enough. By a long-established rule-of-thumb, the focal length of the lens should equal the diagonal of the plate used. Thus a 5 x 7 should use a lens of 8 or 8½ inches focal length and the 8 x 10 should use a 12 or 13-inch lens. Actually there is much to be said for using a lens of an inch or two shorter focal length than that called for by the rule. By its foreshortening effect, a short-focus lens tends to emphasize the third dimension of a photograph. Such a lens is of advantage also when a scene is to be shot from the stage rather than from the auditorium.

A 5 x 7 view camera and a suitable lens can be obtained for considerably less than the cost of a good miniature camera. Most reliable camera shops have or can obtain used cameras at reasonable prices.

Fast panchromatic film is, of course, essential. The Eastman Tri-X is probably the best. If suitability of the prints for half-tone reproduction is important, either Agfa or Eastman panchromatic press film may be preferred.

Except for pictures of settings, filters should not be used because of the relatively large increase of exposure they necessitate. A photo-electric exposure meter is an essential instrument for the non-professional photographer. The most substantial tripod obtainable should be a part of the equipment.

LIGHTING.—The lighting of almost every scene is arranged to provide maximum contrast between the actor and the background, that is, the light is put on the actor and kept off the background. Quite generally the scene designer aids by providing dark backgrounds for actors. The strong contrast between the face of the actor and the background is desirable for seeing, but not for taking pictures. A brightness range of several hundred to one in the object, the scene, must be represented on a piece of paper with a maximum range from white to black of about forty to one. If the picture is reproduced in a magazine, the ratio of reflecting power from white to black is probably not over ten to one.

The photographer's principal lighting problem is to reduce the contrast (i.e. "fill in the shadows") between the most brightly lighted areas on the stage and the low-lighted (and frequently dark-colored) background and the shadowed areas of the actors. The contrast can

be reduced by increasing the general illumination or "soft" lighting provided by foots, borders, or other sources directed from a down stage position and covering considerable area. The tinkering with the "soft" lighting that is required before an acceptable record photograph can be secured is time-consuming and never satisfactory. Inevitably the original lighting effect is distorted.

The writer has used two canvas screens, 6′ x 10′, placed in the house to the right and left of the camera and having an aluminum-painted surface toward the stage. When lighted by floodlights (perhaps several thousand watts to each screen) or by a bank of photofloods faced away from the stage, they provide "fill in" light that is virtually shadowless. What is most important, such reflecting screens make unnecessary any considerable change of the stage lighting. Another method of decreasing contrast is to use a photoflash at the end of a time exposure. The bulb should be held as near the camera lens as possible in order that the flash shall not introduce shadows of its own.

With any arrangement of lights, the camera lens must be shielded from stray light by means of a hood or hand-held screens. This precaution must be observed most carefully when there are light sources near the camera.

There are several aids to judging the lighting effect as it will appear in the photograph. The simplest is to squint at the scene, and the darker areas will probably appear black and without detail. A pair of neutral-colored dark glasses may be used. Then there are the special colored glasses designed for the purpose. By whatever method, the lighting should be adjusted so that the darker areas show detail.

Except possibly for pictures made merely to record costume details, every picture should represent an actual moment in a play. A slight rearrangement may be desirable to improve the balance or the lighting. In every grouping there should be a "focus" or center of attention. Many amateurs will have to be told to keep their heads up, their eyes open, and to attach themselves to the furniture. The greatest care must be taken to have every detail of actor, costume and setting arranged as it should be. An audience may not notice a shadow on the back drop or a drooping petticoat, but such infelicities are sure to stand out in the photograph. Characters in light-colored clothing should be kept out of the "hot spots." To have all characters in focus, the grouping should be kept as shallow as possible.

Focusing.—Ordinarily the inconvenient focusing cloth is not necessary when working from the house since the lights can be

dimmed well down. By means of the camera adjustments, lines in the scenes which are vertical should be made vertical and parallel in the ground glass. A flashlight or printed poster held at suitable positions on the stage may be helpful in focusing. A small magnifier to be used on the ground glass is almost indispensable.

The following precise focusing device is recommended. In the center of the ground glass on the side toward the lens (i.e. the ground side) make a small cross with India ink. Over the cross, cement with Canada balsam, a microscope coverglass. By use of a magnifier which rests against the ground glass (and which therefore can hold the ink cross in focus) the scene viewed through the camera lens and the ink cross are brought into coincidence by focusing the camera lens. The film when inserted in the camera is in exactly the same plane as was the ground glass, and the scene will be imaged precisely on the film.

EXPOSING.—There are many persons who feel that a part of the scene should be played, or at least a few lines read, up to the point in the action where the picture is to be made. The amateur actor will, however, be quite as likely to freeze into a dummy after such proceedings as if he is urged to go through the scene in his imagination, without shifting from the position in which he has been posed. And he is much more likely to have his clothing disarranged or his weight on the wrong foot if he plays a bit of the scene.

Probably every director and every photographer has his own pet method of getting a group of actors to "hold" for the picture. All devices reduce to a system of one or more warnings and a command to remain fixed.

Unless lighting effects are to be utterly ruined, a time exposure is necessary. Accordingly, if it is to be ½ or 1 second it may as well be 3 seconds. Any group of actors can hold for 3 seconds. With Tri-X film, a Weston reading of 2 to 4 on the faces of the actors, the lens may be stopped down to f:8 or f:11 with a 3-second exposure.

PROCESSING.—One is indeed fortunate if he can find a firm having the pride and the skill necessary to develop and print good stage photographs. Assuming the operator to be skilled in other branches of photography, there are but a few special directions. Development of the negative should proceed no longer than required to give detail in the shadows. With panchromatic film this must be learned by trial and error. Any tendency to over-develop should be resisted. Printing should be done for the faces of the actors. (If there's nothing but black over the rest of the picture, well, better luck next

time,—and take more care with the lighting). For reproduction, and for maximum detail in any case, glossy prints should be made. The "softest" grades of paper will be required.

Let it be emphasized once more: The photographer should stick to his business of making a *record*, and let the *art* be the work of the director and designer.

THE SHOW-OFF IN EDUCATIONAL DRAMATICS

E. W. BORGERS
Hornell (New York) High School

WHEN Johnny puts chewing gum in Mary's hair, when he throws buck-shot across the study hall, when he plants a mouse in Miss Smith's desk drawer, most educators now realize he is doing so to satisfy the one social urge which cannot be denied so long as life exists within him: the desire to show off. Most educators also understand that Johnny takes this method because all others have failed him.

However well he may do on any given recitation, either all his classmates could do equally well, or some brighter student improves upon him and captures the honors of the moment, and in his heart Johnny knows he is not showing off. Our educational system is still a showcase reserved primarily for the student with the highest I.Q.

For many Johnnys dramatics, and particularly creative dramatics, may turn out to be a solution and a salvation. In the first place, by and large educators are teaching books. The student with reading difficulties is a retarded student. Yet an astonishingly small number of retarded readers have low I.Q.'s, and many of them have high mentality.

In discussing the "Diagnosis, Remedy, and Prevention of Reading Difficulties," Ralph W. House says, "We have been prone to lump too many cases of reading difficulties under the heading of low intelligence. All research studies point to the fact that this is a less frequent factor than we have supposed due to the fact that intelligence tests used have been based upon verbal tests rather than performance tests. Betts says that 25% of retarded readers have been found to have intelligence quotients above 110, while only 9% of those with I.Q.'s below 90 are retarded. Fifteen percent of reading cases have normal intelligence." Approached from another medium than the printed page, these pupils are capable of enormously

increased learning. Many a Johnny, stimulated by action, color, and sound, is startled to discover he is a student of literature and life with something to say which other people want to hear.

Second, it is surprising to find in how many of us is hidden away the ability to mimic interestingly and authentically. Many Johnnys find class interpretations drawing out of them undreamed capacities to charm both themselves and their classmates. And there is something deeper. The average recitation is a set standard. One student will come the closest to this standard and be the show-off. All others will be in varying degrees lesser lights, and in varying extents thwarted to their primary social desire. A character sketch on the other hand is a unique show. In a series of country hicks, one may chew an imaginary straw, another may give an expressive hitch to his trousers, another may spit a non-existent wad of tobacco. But each wins a round of applause which belongs exclusively to him, and in each case a new Johnny is born.

In Hornell High School last semester we did considerable experimental work in creative dramatics with two retarded classes. Our first major project was an informal dramatization of the ballad "Robin Hood and the Butcher," which we eventually presented before a visiting English class. The visiting instructor sent back a gracious note of thanks, from which I quote in part: "I think you have accomplished a great deal, getting interest aroused in those boys to the point where they wanted to do something. I never saw X —— act as if he were enjoying anything connected with school before." The secret of course was that X —— for the first time felt that what he had to say was of interest to his listeners. This intensified interest and increased willingness even to participate impressed all visitors to our classes.

Our second project was an informal dramatization for Parents' Visiting Night, with homemade scenery and costumes, of "Tom Sawyer Whitewashing the Fence." Our dress rehearsal was to come the morning of the evening of production. As luck would have it on that morning the instructor was taken suddenly and severely ill. This was a retarded class, a notoriously irresponsible class, and there was no hope that the substitute, to whom the whole affair was strange, could do anything with it. Sorrowfully, permission was sent to abandon the project.

But the youngsters had no such intentions. With energy, fabulous according to report, they whipped together their costumes, scenery, and make-up. There had been some doubt if as many as a room full of spectators would appear. The company left nothing to chance.

Hawking through the halls they herded in their crowds, practically by force, refusing to begin until every seat was filled.

If reports are to be believed, five full houses laughed and cheered for "Tom Sawyer Whitewashing the Fence," and parents departed remarking, "Who ever would have thought those kids had that much in them!" They have, and so have thousands of others if they can believe their best efforts will bring forth not the hothouse variety of teacher smiles, but the genuine enthusiasm of their own kin and social group.

But suppose for lack of I.Q. or temperament Johnny cannot win for himself even this little world of glory? Still he need not despair. If he has mechanical ability he will be exclusively important for his contribution to the stage or lighting crews. His suggestions for costumes or make-up may win him deserved commendation. A flair for mathematics or salesmanship will make him a valued member of the business staff. He may rightly win praise for efficient management of properties. If worst comes to worst he can pass out programs and be boosted for prompt arrival, pleasing appearance, and courteous hospitality to the theatre's patrons.

In preparing a mock radio skit, two students were dispatched to find some drapes to be made into curtains. They came eventually to the Vice-Principal, and her remarks afterwards to me were particularly interesting. I quote her with approximate accuracy. "I can't tell how thrilled I was when A —— and B —— came into my office today for those curtains. It's the first time I've ever seen either of them take seriously a responsibility." Only a set of curtains but new Johnnys are in the act of creation.

It is well to stress that this show-off must not become obnoxious; indeed, a major task of the educator is to sublimate that basic urge into courteous consideration for the ego of others, but this chance to seem important in the eyes of his peers is the birthright of every student.

Many a director's dilemmas with amateur groups will disappear if he realizes that his major problem is usually one not of art but of wounded egos.

The doors which creative drama opens on a broader vision of life and the civic lessons in cooperation and reliability it teaches have been dealt with in other writings. They are the principal values of this or any other course. Yet the many-sided new solutions it offers for the thwarted ego are another reason why I predict that creative dramatics is the subject of the future, the one which educators will turn to with increasing frequency and increasing satisfaction with its results.

COLLEGE SPEAKING IS GOING OUT

CHARLES E. IRWIN
Allegheny College

ARE your college speakers all dressed up mentally and sartorially with no place to go or no one to listen to them? Too many times this is the case. The public is apt to criticise, the students are prone to lose their interest, and you as a teacher or coach are apt to lose confidence. This is a deplorable situation for everyone concerned.

So college speaking is going out. I do not mean that it is disappearing, but that speakers are going out to find the public. They are participating more and more in off-campus speaking before non-college audiences. They are doing it by means of debates held before high schools and other groups, but primarily by means of the Speakers' Bureau.

Two years ago I conducted a survey of about fifty leading Colleges and Universities in regards to the extent of Speakers' Bureau activities. Very few had such a bureau. Many wished they had one, offering as excuses a lack of time and money to carry on such a project. Neither of these excuses holds water. However, in the last two years many schools have established Speakers' Bureaus of one kind or another.

The questions usually asked about the operation of such a bureau are as follows: 1. How do you run it? 2. Does it benefit the student? 3. Does it benefit the college? 4. What kind of results do you get? 5. How much does it cost?

I shall attempt to answer these questions in the light of the success of our Speakers' Bureau at Allegheny College.

1. How do we run it? Briefly, we get out a printed program containing the questions for debate and a series of individual talks with the student's name and his qualifications under the title of his talk. This program can be attractively printed for very little expenditure. This program is then sent to all Rotary, Kiwanis, Lions and other service clubs, to all high schools, to Parent Teacher Associations, to other colleges, to churches and affiliated groups within a radius of one hundred miles of our college. An explanation of the type of work we are doing accompanies the program, either on it or in a separate letter. Such explanations cover the details of securing a program, the length of programs, usually varying from twenty minutes to over an hour, and the obligations. We do not *ask* for money. We usually state that any contribution that they wish to

make toward travelling expenses will be appreciated. And we usually get something.

After these programs are in the mail, it usually is two or three weeks before responses begin to come in. It is a good idea to get them out early in the fall or second semester because these groups plan their meetings by half years and you want your programs considered during this process.

2. Do the students benefit? This can be measured by any number of tests or observations. First, the growing number of students, debaters and otherwise, who wish to be on the Speakers' Bureau. Our number has grown from four to fourteen with regards to individual speakers. Second, the interest that is shown. Our students work harder in preparation for such an engagement than for a debate, show more enthusiasm, and show more results. Third, the personality of our students grows in this work. Many of them meet groups of people that they did not know existed, they broaden, they become more effective speakers. The various types of audiences that they appear before, the wide range of audience situations that they encounter, and the social mingling with these types of people cannot help but make a change for the better in a student. Fourth, the speaking skill of the student is improved. He is forced to become more humble, to adapt his speeches to various audience interests and age levels, to be thorough in research because of the open forum questions that will be asked. All in all, the student benefit is beyond my ability to express.

3. Does the college benefit? Every college participates in publicity. This type of work is excellent publicity. A public is won by performances whereby they can measure the value of this or that institution's work. This type of performance is an aid toward this end. It is rather difficult to measure just how much the college enrollment is increased because of this work, but it is. Further, the good will which this type of civic service collects for the college is not to be discounted. Our college thinks so much of it that now the publicity department makes good what deficit we may incur in our travelling expenses.

4. What are the results? Let me give you a survey of our results. In 1937–38 we had 22 programs involving four individual speakers and two debate questions. Our audiences totalled 3000 people. In 1938–39 we had 48 programs involving five individual speakers and three debate questions. Our audiences totalled 17,000 people. In 1939–40 we had 78 programs involving 14 individual speakers and five debate questions. Our audiences totalled 37,000 people. Naturally,

with more students on the bureau you have to get more programs, but you soon build up a list of regular customers. Of our 14 speakers this past year only seven were in debate. Of course, when groups demanded a debate we sent debaters so that all in all some 40 students were sent out under the direction of the Speakers' Bureau. These are results of which we are not ashamed. And I might add that our city is small, 19,000 population, and most of these 78 programs were miles away. If the city is large, your problem is simplified.

5. What does it cost? Not very much. In 1938–39 our total expense including printing totalled about $30.00. This year the expense certainly didn't go over $50.00. We have a college car for which we pay five cents per mile when we use it. Some groups will contribute enough to cover our transportation. Others will not, while some other groups will give you an amount which will far exceed your expenses. At the end of the year they tend to balance each other, and the deficit is never very large. Regardless of what it is, it pays off in experience and training for students.

Such is the Speakers' Bureau. It has added to the work of many, but it has added to results also. I believe that its value is not so much as a substitute for debate, but as a supplement to the debate program.

When the public refuses to come to you, you have to go to the public. The Speakers' Bureau is one method of putting the *Public* back into our public speaking.

A SELECTED LIST OF REFERENCE WORKS FOR STUDENTS OF PUBLIC SPEAKING

LESTER THONSSEN
College of the City of New York

TEACHERS of speech often find it difficult, because of the crowded schedule of assignments, to give their students an adequate training in research methods, particularly with regard to the use of available reference books. Since many students are given little or no guidance outside of speech classes in matters relating to the efficient gathering of materials, it is of the utmost importance that speech teachers assume, to the fullest extent consistent with time limitations, the obligation of showing students economical methods of conducting investigative study. This suggests the desirability of

providing students with a brief though reasonably adequate list of selected catalogs and indexes to published materials.

The following bibliographic listing is intended to provide a guide to a few of the more important reference works. In the broadest sense, such a list — to be thoroughly satisfactory — would have to be a virtual bibliography of bibliographies inasmuch as Speech students talk and write on practically all subjects covering all time. The appended list is, therefore, highly selective, including only those items which, in the opinion of the writer, are most likely to be generally useful in the preparation of speeches, papers, and theses.

This bibliography duplicates in some part the items mentioned in standard textbooks on public speaking, debate, and discussion. However, it extends and supplements the usefulness of other treatments by introducing a fairly large number of items, both old and new, which are not listed in most textbooks.

In the interest of practical convenience, the suggested reference works are classified under six general heads. Needless to say, these divisions overlap in some cases. The order in which the items are listed under each head is designed to suggest a logical rather than an alphabetic arrangement. It is believed that any student who is familiar with and skilled in the use of these basic guides will be able to carry out investigative study with a fair measure of efficiency.

A. GENERAL REFERENCE WORKS

Mudge, Isadore G.
Guide to Reference Books. 6th ed. Chicago. American Library Association. 1936. x, 504p

Shores, Louis
Basic Reference Books; an introduction to the evaluation, study, and use of reference materials with special emphasis on some 300 titles. 2nd ed. Chicago. American Library Association. 1939. xiii, 492p

John Crerar Library List of Bibliographies of Special Subjects. Chicago. The Library. 1902. 504p

William, Cecil B. and Stevenson, Allan H.
A Research Manual; with a bibliographical guide to college studies and interests. New York. Harper and Brothers. 1940. xiv, 264p

Besterman, Theodore
A World Bibliography of Bibliographies. London. Printed for the author by the Oxford University Press. 1939. 2v
This monumental work lists all the separately published bibliographies (i.e., those "having separate pagination") except those in Oriental languages. The arrangement is by subject, with an author index. The number of items in each bibliography is indicated. While the work includes many items pubpublished as late as 1939, it is systematically complete up to 1935.

The Bibliographic Index: a cumulative bibliography of bibliographies. New York. H. W. Wilson Co. The first cumulative annual volume covers the year 1938. It contains references to short bibliographies appended to periodical articles and books as well as comprehensive bibliographies covering special subjects.

B. GUIDES TO BOOKS

1. Guides to American Publications

American Bibliography: a chronological dictionary of all books, pamphlets and periodical publications printed in the United States of America from the genesis of printing in 1639 down to and including the year 1820, with bibliographical and biographical notes. Compiled and edited by Charles Evans. Chicago. Privately Printed. 1903 . . . 12 volumes published to date

Most of the items are accompanied by data indicating where the works may be found. The key to the library symbols is found in Volume I. Volume XII carries the project through 1799.

Bibliotheca Americana

Bibliotheca Americana: catalogue of American publications, including reprints and original works, from 1820 to 1852, inclusive. Together with a list of periodicals published in the United States. Compiled by Orville A. Roorbach. New York. Peter Smith. 1939. 652p (Reprint of the edition of 1852)

Supplement to the Bibliotheca Americana, a catalogue of American publications, (reprints and original works,) from October, 1852, to May, 1855, . . . Compiled by Orville A. Roorbach. New York. Peter Smith. 1939. vii, 220p (Reprint of the edition of 1855)

Addenda to the Bibliotheca Americana, a catalogue of American publications, (reprints and original works,) from May, 1855, to March, 1858. Compiled by Orville A. Roorbach. New York. Peter Smith. 1939. vii, 256p (Reprint of the edition of 1858)

Volume IV. of the Bibliotheca Americana, a catalogue of American publications, (reprints and original works,) from March, 1858, to January, 1861. Compiled by Orville A. Roorbach. New Work. Peter Smith. 1939. vii, 162p (Reprint of the edition of 1861)

The American Catalogue of Books (Kelly)

The American Catalogue of Books published in the United States from Jan., 1861 to Jan., 1866, with date of publication, size, price, and publisher's names. With supplement, containing pamphlets, sermons, and addresses on the Civil War in the United States, 1861-1866. Compiled by James Kelly. Reprinted: New York. Peter Smith. 1938. I, 303p

The American Catalogue of Books published in the United States from Jan., 1866 to Jan., 1871, with date of publication, size, price, and publisher's names. Compiled by James Kelly. Reprinted: New York. Peter Smith. 1938. II, 488p

While bearing no authorized relation to it, these volumes represent continuations of *Bibliotheca Americana,* compiled by Orville A. Roorbach.

The American Catalogue

The American Catalogue, under the direction of F. Leypoldt. Author and

title entries of books in print and for sale (including reprints and importations) July 1, 1876. Compiled by Lynds E. Jones. New York. A. C. Armstrong and Son. 1880. 2v (Volume I gives the author entries; Volume II, the subject listings)

Subsequent editions of this work were under the direction of the *Publishers' Weekly*. The listings included titles that were for sale on the American market.

Catalogues covering the following periods of time were published: 1876-1884; 1884-1890; 1890-1895; 1895-1900; 1900-1905; 1905-1907; and 1908-1910.

The United States Catalog and Cumulative Book Index

In addition to the *Cumulative Book Index* annual cumulations prior to 1928, the following "master" volumes should be noted:

The United States Catalog, listing the books in print in 1899 (New York. H. W. Wilson Co.)

The United States Catalog, second edition, listing the books published between 1899 and 1902

The United States Catalog Supplement: books published between 1902 and 1905

The United States Catalog, third edition, listing the books in print January 1, 1912

The United States Catalog Supplement: books published January 1, 1912—January 1, 1918

The United States Catalog Supplement: books published January, 1918—June, 1921

The United States Catalog Supplement: books published July, 1921—June, 1924

The United States Catalog: books in print January 1, 1928

The Cumulative Book Index: a world list of books in the English language 1928-1932

Beginning in 1929, this work (supplementing *The United States Catalog*) listed all books published in the English language, regardless of the place of publication.

The Cumulative Book Index: a world list of books in the English language 1933-1937

2. Guides to English and American Publications

British Museum Catalogue of Printed Books

Supplementary subject indexes covering the period from 1881 to date are also available.

The English Catalogue of Books (1801——)

Peddie, R. A.

Subject Index of Books Published before 1800.
London. Grafton and Co. 1933. xv, 745p

Subject Index of Books Published up to and including 1800. Second series. London. Grafton and Co. 1935. xv, 857p

Subject Index of Books Published up to and including 1800. Third series. London. Grafton and Co. 1939. xv, 945p

These works are designed to throw light on "some smaller and more obscure subjects." The three volumes contain a combined total of approximately 150,000 titles.

Reference Catalogue of Current Literature: a national inclusive book-reference index of all books in print and on sale in the British Isles, with details as to author . . . etc. London. J. Whitaker and Sons

This catalogue appeared originally in 1874. While designed essentially by Joseph Whitaker for the book trade, it has taken on additional reference book value during recent years.

A. L. A. Index; an index to general literature: biographical, historical, and literary essays and sketches, reports and publications of boards and societies dealing with education, health, labor, charities, and corrections . . . by William I. Fletcher. Boston. Issued by American Library Association. 1893.

The second edition brought the work up to 1900. In 1914 the American Library Association published a supplement which covered the period from 1900 to 1910.

Essay and General Literature Index, 1900-1933, and index to about 40,000 essays and articles in 2,144 volumes of collections of essays and miscellaneous works; edited by M. E. Sears and M. Shaw. Preface by I. G. Mudge. New York. H. W. Wilson Co. 1934. 1952p

This work is kept up-to-date by supplementary volumes.

A. L. A. Catalog 1926. Edited by Isabella M. Cooper. Chicago. American Library Association. 1926. 1295p

An annotated catalog which "aims to represent basic material listed under approximately ten thousand main entries . . ." Supplements listing material for 1926-31 and 1931-36 are available.

Gregory, Winifred, ed.

International Congresses and Conferences 1840-1937; a union list of their publications available in libraries of the United States and Canada. New York. H. W. Wilson Co. 1938. 229p

C. GUIDES TO GOVERNMENT PUBLICATIONS

The list of government publications upon which the Speech student may have occasion to draw is long and detailed. Among the most important works should be listed the *United States Census Reports,* the *Reports of the United States Office of Education,* the *Statistical Abstract of the United States, Commerce Reports, Senate Reports, House Reports, Senate Documents, House Documents, Congressional Directory,* and *Congressional Record.*

The following items are helpful guides to a study of the scope and use of government publications:

Schmeckebier, Laurence F.

Government Publications and Their Use.

Washington. Brookings Institution. 1936. xiii, 446p

This is an indispensable guide to a somewhat difficult and involved problem. A careful examination of selected parts of this book will

enable the student not only to save a great deal of time in research undertakings, but may also open up fields of investigation which are not too generally explored. The following chapters are of special interest: I, Catalogs and Indexes; II, Bibliographies (makes reference to the principal bibliographies and lists "which have been published in a continuous series over a period of years" in such fields as Agriculture, Education, and the like); V, Congressional Publications; X, Administrative Regulations and Departmental Rulings; XI, Presidential Papers; and XII, Foreign Affairs.

Bemis, Samuel F. and Griffin, Grace G.

"Printed State Papers," in their *Guide to the Diplomatic History of the United States, 1775-1921.* Washington. Government Printing Office. 1935. p807-38

This section contains fully-annotated references to various reports and documents published by the several divisions of the government.

United States Government Manual, October 1939.

Washington. Office of Government Reports. 1939. 551p

This book contains an integrated body of material on the organization and essential functions of the departments and various agencies of the Government.

Among the most important indexes or catalogs of government material are the following:

Poore, Benjamin P.

A Descriptive Catalog of the Government Publications of the United States, Sept. 5, 1774-March 4, 1881. Washington. Government Printing Office. 1885. 1392p

Ames, John G.

Comprehensive Index to the Publications of the United States Government, 1881-1893. Washington. Government Printing Office. 1905. 2v

Catalog of Public Documents. Washington. Government Printing Office.

This work lists the publications of the executive departments, independent establishments, agencies, and the Senate and House documents and reports. The first volume covered the period from March 4, 1893, to June 30, 1895. Each volume through XXI covers a period of two fiscal years. "Beginning with the 74th Congress, convening January 3, 1935, the Document Catalog will list both departmental and congressional publications issued during the period covered by two calendar years."

Checklist of United States Public Documents, 1789-1909. Washington. Government Printing Office. 1707p

Monthly Catalog of United States Public Documents

D. GUIDES TO PAMPHLET MATERIAL

Vertical File Service Catalog; an annotated subject catalog of pamphlets, April 1932——

This monthly catalog (with annual cumulation) is issued by the H. W. Wilson Company, New York.

Public Affairs Information Service

E. GUIDES TO PERIODICALS

1. General Works

Gregory, Winifred, ed.
Union List of Serials in Libraries of the United States and Canada. New York. H. W. Wilson Co. 1927. 1588p

A serial is defined "'as a publication, not issued by a government agency, appearing at regular or stated periods of less than a year, and including articles on various subjects.'" Two supplements to the above item have been published.

Gregory, Winifred, ed.
List of Serial Publications of Foreign Governments, 1815-1931. Compiled under the auspices of American Council of Learned Societies, American Library Association, and National Research Council. New York. H. W. Wilson Co. 1932. x, 720p

This volume contains about 30,000 titles "covering the publications of every government that has been publishing since 1815."

Ulrich, Carolyn F., ed.
Periodicals Directory; a classified guide to a selected list of current periodicals foreign and domestic. 2nd ed. New York. R. R. Bowker. 1935. xviii, 371p

This is a list of 8,200 titles.

2. Special Indexes

Poole's Index to Periodical Literature (1802-1906)
Readers' Guide to Periodical Literature (1900....)
International Index to Periodicals (1907....)
Public Affairs Information Service (1915....)

This work contains bibliographies of selected items on economic, social, and political affairs.

Education Index (1929....)
Index to Legal Periodicals (1908....)
Psychological Index (1894-1935)
Psychological Abstracts (1927....)
Industrial Arts Index (1913....)
Agricultural Index (1916....)
Catholic Periodical Index (1930....)
Quarterly Cumulative Index Medicus (1927....)

Under other auspices a medical index has been published since 1879.

The Art Index (1930....)
Engineering Index (1884....)
Dramatic Index (1909....)
Occupational Index (1936)....)

This is an annotated guide to articles and books dealing with various occupational pursuits.

Current Biography (1940....)

This monthly index contains biographical notes on individuals currently prominent in the news. Pronunciation of difficult names is indicated.

F. GUIDES TO NEWSPAPERS

1. Lists of American Papers

Bibliography of American Newspapers, 1690-1820.
Compiled by Clarence S. Brigham. Part I, Alabama to Indiana. Proceedings of the American Antiquarian Society, 1914. Worcester, Mass. The Society. p247-403
Part II, Kentucky to Maine. Proceedings . . . 1914. p363-449
Part III, Maryland-Massachusetts (Boston). Proceedings . . . 1915. p128-293
Part IV, Massachusetts (except Boston). Proceedings . . . 1915. p396-501
Part V, Michigan-New Hampshire. Proceedings . . . 1916. p80-184
Part VI, New Jersey. Proceedings . . . 1916. p413-460
Part VII, New York (A-L). Proceedings . . . 1917. p177-274
Part VIII, New York City. Proceedings . . . 1917. p375-513
Part IX, New York (M-W). Proceedings . . . 1918. p63-133
Part X, North Carolina. Proceedings . . . 1918. p291-322
Part XI, Ohio. Proceedings . . . 1919. p129-180
Part XII, Pennsylvania (A-N). Proceedings . . . 1920. p81-150
Part XIII, Pennsylvania (Philadelphia). Proceedings . . . 1922. p81-214
Part XIV, Pennsylvania (Pittsburgh to York). Proceedings . . . 1923. p346-379
Part XV, Rhode Island. Proceedings . . . 1924. p79-127
Part XVI, South Carolina. Proceedings . . . 1924. p259-300
Part XVII, Tennessee and Vermont. Proceedings . . . 1925. p79-160
Part XVIII, Virginia-West Virginia Proceedings . . . 1927. p63-162

Parsons, Henry S., ed.
A Check List of American Eighteenth Century Newspapers in the Library of Congress. Originally compiled by John Van Ness Ingram. Washington. Government Printing Office. 1936. 401p

Gregory, Winifred, ed.
American Newspapers 1821-1936. A union list of files available in the United States and Canada. New York. H. W. Wilson Co. 1937. 791p

Slauson, Allan B., comp.
A Check List of American Newspapers in the Library of Congress. Washington. Government Printing Office. 1901. 292p

N. W. Ayer and Son's Directory of Newspapers and Periodicals: A guide to publications printed in the United States and its possessions, the Philippine Commonwealth, the Dominions of Canada and Newfoundland, Bermuda, Cuba and the West Indies . . . Philadelphia, N. W. Ayer and Son. 1940. 1325p

2. Newspaper Indexes

The New York Times Index (1913....)

The Times (London) *Index* (1906....)
Palmer's Index goes back to 1790.

COLLEGE SPEECH AND *THE GRAPES OF WRATH**

MARK HANNA
University of Oregon

ONE of the more cynical members of the faculty said one time that academic conventions were like faculty teas or the president's reception. One went there to say things he wasn't interested in to people whom he didn't like. There have been times when I could have heartily agreed with that sentiment. However, not this morning. I am interested in what I am going to say and I like you.

For the past few years I have been a great hand to talk about books in my speech classes. I wish students would read more. Their conversation would be more stimulating. Their class exercises would be more interesting. And I think they would have more zest in their college life. At their nightly bull sessions they could gild the stale air of their rooms reeking of cigarette smoke and dirty underwear with a lush and an opulent vocabulary. Think what they might do with the faculty. Suppose that they borrowed from Thomas Wolfe's vocabulary in *Look Homeward, Angel.* They might describe one of us as Wolfe described Horse Hines, the undertaker. Wolfe said that Horse always gave the effect of a skeleton clad in a black frock coat. His long lantern mouth was split horsily in a professional smile which showed his big horse teeth set in his white starched face. Horse had a glaring and a boiled eye.

They might get hold of another of us and describe him as Wolfe described Pete Mascari, the fruit-stall man. Pete had an ashen corpsiness to his face; his eyes were full of liquid Sicilian poison. After a peculiarly brutal examination, one of them might like to characterize his professor as Wolfe characterized Steve Gant in the novel. Steve had a piece of tough suet where his heart should have been. Since nothing is sacred to their sharp instincts, one might express his opinion of still another of us as Wolfe expressed his opinion of Luke Gant. Luke was animated by an inner smile of idiot ecstasy. Amok with zealot rage, he could chant the yokels into delirium and cut the buttons off their coats.

Possibly their bleak vocabulary is our protection.

I would like to get students to read because I think it would make them more interesting human beings. We hear a lot of talk in col-

*Given in The Basic Course division at Convention of Western Association of Teachers of Speech, Los Angeles, November 21-23, 1940.

leges and universities about personality. What do we do to help develop personality? Like nearly everything else we academics get our hands on, we have made personality something technical. We think that personality and being a charming agreeable person come from charts and clinical experiments in the psychology laboratory. Personality is now relegated to a specific department where it is turned on and off at will. Very often, turned off.

We hear a lot of talk in college circles about "background." If the students read Shakespeare, Chaucer, and Milton, they're supposed to soak it up. Yet what sort of break do we give them? Instead of just letting them enjoy the gloomy thunder of Hamlet and the gossamer whimsy of *A Midsummer Night's Dream,* we sneak in the death's head of every literary feast — philology. If we have graduate classes especially we often sneer at any genuine emotional thrill a student might get from the pungent words of the Bard. We breath scorn and tell the quivering student of the immense significance of the fourth word in the twenty-third line of the fifth act of Hamlet. Shakespeare has used a direct derivation from the West Midland Dialect of Anglo-Saxon. Then we wonder why the students don't seethe with a passion to get background.

Chaucer likewise we have castrated with an eagerness to show our immense technical knowledge. How many teachers ever sit down with people and just have a good time laughing over the Monk, the Pardoner, the Wife of Bath? We have made those tough hearty blokes of the fourteenth century drab and mercilessly dull. When it comes to Milton we often push the warm noses of Freshmen into the father of all yawns, the *Areopagitica.* Sometimes we let them read parts of *Paradise Lost,* again with great attention to philology; and then for dessert we run them on their hands and knees through Milton's diatribes on divorce. Students are supposed to love it. We wonder why they don't.

We even hear a lot of talk about books in our universities. Some of the professors even write books. I read part of one, once. The students don't read books. They say they haven't time and they don't like them. Books make them think of Shakespeare, Chaucer, and Milton. They would prefer to forget all that. They would rather play bridge, make love, and drink coca-cola; do something exciting.

When the subject of books comes up with a student what do we often suggest? With our professional instincts again and the baleful influence of the English department, we tell them they will be delighted by Virginia Woolf, enthralled by Aldous Huxley, stimulated beyond belief by Thomas Mann, and given the ecstatic jitters by

James Joyce. Now I do not intimate for a moment that these people do not write good books. They write excellent books, very profound and intellectually valuable books. But the average student or the one without much experience or development isn't interested.

Some of you may think that my ideas concerning the present state of reading in our universities are a trifle grim. I'll admit they are. I have spent eight years in the English Departments of three universities — one in the black loam of the corn belt, one on the gusty shores of Lake Michigan, and one right here in the golden city of the Queen of the Angels and real estate. If anyone could spend that much time in our modern English departments and not come out feeling grim, I'd like to meet him. I went in thinking literature was fun. I came out thinking it was torment.

However, I still believe in it. It has been my thought that students would read if they could get what they liked. I felt sure that a number of students would read books outside those demanded in the usual English course if they could get credit. That little packet of pelf would relieve the time element. Lastly, I felt that students would take to books if they could read them and talk about them like human beings and have some fun.

Consequently, at Oregon we wondered if we could not combine a lively interest in books of the day and the teaching of speech. We made inquiries in the second term freshman classes for students who might be interested in reading such books as *The Grapes of Wrath, Northwest Passage, And So — Victoria, Native Son, The Seven Who Fled, Captain Horatio Hornblower,* and others. In those who signified such interest we also looked for some speaking ability.

We told the students that we would run a third term of freshman speech for those who genuinely wanted to read. We had a list of fifty or sixty books as suggestions but within reasonable limits, students were to be allowed to read anything that really got their fancy. Our only prohibitions were cheap western stories, detective stories, and the like. In general, our accredited list covered the reigning novels of the past six or seven years. I say "accredited list" but a student was free to read anything he wanted if it were fairly good literature.

In that special third term freshman section, all talks were to come from the reading which the student was to do. We were to have special informal talks on the various books — the student could discuss characters, style, vocabulary, give a general criticism, or even, if he wished, give something on the life of the author. Since many students would probably read the more popular books, special

aspects of those books were to be assigned to particular people. Also there were to be informal class discussions. We thought that each student could read six or seven novels or books of biography or the like each term. The class would carry regular credit for third term freshman speech.

The number of those who wanted to enroll made us happy. We picked the better speakers among the interested ones and got started. By a great stroke of fortune and privilege, the library at Oregon permitted us to use the elegant and super-de-luxe Browsing Room for this class. We met in there for a two-hour period on Tuesday evenings and then we did have a one hour session on Thursday afternoon in a classroom. The Browsing Room is magnificently carpeted in a soft green Chinese rug; the chairs and tables are the ultimate in handsomeness and comfort, and there are lamps and a few select Chinese screens and vases. Each end has a huge fireplace.

The first few sessions of the class were devoted to short descriptive talks of the modern books. We took the specific books such as *The Grapes of Wrath, Native Son, Northwest Passage, Look Homeward, Angel,* and others and read exciting or unusual bits here and there as a kind of crow bait to catch their interest. We read Steinbeck's description of the old hell-fire grandpa and the equally hellish tub-thumping grandma. We read a bit of Kenneth Robert's description of the raid on the Indian town of St. Francis. In *Look Homeward, Angel,* we read a number of passages exploiting the hysterical rantings of old man Gant with his tombstones, his lust for food, and his olympian drunken sprees. They thought *Look Homeward, Angel* marvelous. Incidentally, I have never recommended that lusty, meaty tale of a touched-in-the-head Southern family to a single student who hasn't liked it.

After a few sessions of description and introduction of a number of books of the day, the students signed up for their first novel. Nearly all of them wanted to read the books on our tentative list and that was true all term. Few outside books were read but we permitted it of course, if they would speak about it first.

When the reading got started, we had the different students give ten or fifteen-minute talks on their particular novels. We tried to tell them what details to put into a talk to make it as chatty and interesting as possible. In the middle of the two-hour period, we usually stopped for a recess. Some went out to buy cokes but it was surprising how many stayed to talk with the instructor about more books. We kept everything just as informal and friendly as possible. At some meetings we devoted nearly the entire time to

general discussions of books and their ideas and the authors. Interest was genuine and very real.

We think at Oregon that the experiment was successful. We are now considering the institution of a similar course for sophomores to run an entire year. We found that most of the talks given were more vital, more alive, more enthusiastic than those given in the usual speech class. The students reading these long modern novels or books of biography or travel naturally know more about their subject. They've soaked in it longer and they don't regard the talk as just an academic exercise that has to be done. With very few exceptions, the students seemed delighted and often they would stay to discuss books after the two-hour period was over.

We think that not only does such a class fulfill the requirements for speech practice and experience for a select group of better students, but it gives them a chance to expand and really get some of this thing called background. We feel that it materially does things for their personality; they can think and read about things which to them have meaning and sense. Then they can come to a wholly informal class and talk about people and characters and ideas which to them are vital. They certainly do much more work without threats or browbeating. And they come to class smiling.

Well, if it sounds good, try it. If it doesn't sound good—maybe you have a better idea.

PHILLIPS BROOKS

MARIE HOCHMUTH
University of Illinois

MR. HAZARD, the minister of Henry Adams' novel, *Esther,* whose counterpart in real life was Phillips Brooks, is portrayed as the ideal—loved and esteemed by skeptic and believer alike; the subject of flattery of women in general; boyish and exuberant, the idol of the new-sprung children's homes; as much of an expert in the theories of painting and design as in Christian dogma; gentle, refined, profoundly earnest, and affecting everyone who came in contact with him, whether at a church service or in the parlor of the genteel.

The significance of this characterization lies in its authorship, for the disillusioned Henry Adams did not always look upon Boston and Bostonians with favor. Its accuracy is substantiated by the hundreds of critical estimates in newspapers of the day, by essays, and biogra-

phies; and actually telling the same story are two silent tributes, the St. Gaudens' statue of Brooks in Copley Square, Boston, and the Phillips Brooks House at Harvard University.

Here is a man who presented himself to the world through the spoken word, and who was judged by his generation to have been totally effective. Here is a man, who, according to a host of critics, ranging from the very realistic to the ecstatic sentimentalist, and according to the layman who erected memorials to him, was judged to have exerted a tremendous influence, beginning with his diaconate at the Church of the Advent in Philadelphia in 1859, and ending with his death in Boston in 1893, two years after he had been elevated to the highest office in his church, the bishopric of Massachusetts. The judgment is unequivocal. And, perhaps what is more important, the few remaining members of his old congregation occasionally look back over a span of fifty years, and like Margaret Deland,[1] indicate an influence that has had permanence. With that judgment the critic can have little proper concern except to try to account for it. I shall not, therefore, pass judgment on either the man, his works, or his time, in trying to account for the effectiveness and influence of Phillips Brooks. Assuming that the message, the man, and the audience are the necessary materials of the critic of the orator, I propose to try to account for the effectiveness of Brooks by answering three questions: 1, What was the message of Phillips Brooks? 2, Why did he say what he did in the manner in which he said it? 3, What was the nature of the audience—the temper of the times and place?

Brooks was once asked what sermon he was going to preach on a given Sunday, and his response was, "Oh, I have only one sermon."[2] In a large sense, this was true. He had only one sermon with one purpose, which was "the persuading and moving of men's souls" by transmitting "truth through personality."[3]

From observations of the ten volumes of published sermons, the notebooks, his *Lectures on Preaching,* his volume of *Essays and Addresses,* and his longer theological work, *The Influence of Jesus,* one discovers the essence of Brooks' message to lie in the unequivocal assertion of the divinity of man and the supremacy of Jesus as the incarnate proof of that divinity. The message underlying all of his

[1] *Atlantic Monthly,* July 1940.

[2] DeWolfe Howe, M. A., *Phillips Brooks,* Small, Maynard & Co., Boston, 1899, p. 53.

[3] Phillips Brooks, *Lectures on Preaching,* E. P. Dutton and Co., N. Y., 1877, pp. 8, 110.

sermons is that found in its most comprehensive sense in the first of the Bohlen Lectures, otherwise known as *The Influence of Jesus:* "I have been led, then, to think of Christianity," he says, " . . . not as a system of doctrine, but as a personal force, behind which and in which there lies one great inspiring idea, which it is the work of the personal force to impress upon the life of man, . . . The personal force is the nature of Jesus, full of humanity, full of divinity, and powerful with a love for man. . . . The inspiring idea is the fatherhood of God, and the childhood of every man to Him . . . Man is the child of God by nature. He is ignorant and rebellious,—the prodigal child of God; but his ignorance and rebellion never break that first relationship. . . . He is the truth, and whoever receives Him becomes the son of God."[4]

Charles Tiffany sums up the theology of Brooks in this way: "His theology was Christology, and his religion was a transcript of Dr. Arnold's expressive phrase: 'There is one name, and one alone, in heaven and earth to whom we can surrender our whole soul and be satisfied. And that name is not truth, not justice, not benevolence; not Christ's mother, nor his holiest servants, nor his blessed sacraments, nor his very mystical body, the church; but himself only, who died for us and rose again, Jesus Christ, both God and man'." [5]

Brooks' message had been sounded before. It is the note, as William Mitchell points out, that runs back to Clement of Alexandria, 200 A.D. The unity of God and man is the common note of Coleridge and Robertson, Kingsley and Dean Stanley in England; Schleiermacher in Germany; and Emerson and Channing in America. It is not the untempered note of John Calvin and Jonathan Edwards.[6] Brooks' God was a God of love as was Channing's, the Unitarian, whom he resembled to the extent that, even at the time of his elevation to the bishopric, his orthodoxy was challenged. Both the Unitarian of the Channing variety, and the Moody tabernacle worshipper found much in common with him. But whereas the Unitarian Christ was a man on a plane inferior to God,[7] sent on a divine mission,

[4] "On the Moral Life of Man," *The Influence of Jesus.* E. P. Dutton and Company, New York, 1879, pp. 11-15.

[5] Charles C. Tiffany, *A History of the Protestant Epsicopal Church in the United States of America,* The Christian Literature Co., N. Y., 1895, p. 545.

[6] William Mitchell, *Phillips Brooks; A Study,* Standard Press, Kendallville, Indiana (no date), p. 39.

[7] "Unitarian Christianity" (Discourse at the Ordination of the Rev. Jared Sparks, Baltimore, 1819) *The Works of William E. Channing, D.D.,* George G. Channing, Boston, 1849, Eleventh Complete Edition, Vol. III, pp. 77, 82.

Brooks' Christ, as was pointed out by Joseph May, interpreter, and defender of his orthodoxy, was "God in the flesh; not merely as God spiritually is in us all, but peculiarly, particularly, as a unique incarnation of the divine being in the one man, Jesus. Christ, the God-man, was the essential link between men and God."[8]

At the Royal Chapel and at Westminster Abbey; in Philadelphia and in Boston, Brooks tried to lead men to a loyalty to Christ by showing them the perfection of character and conduct that an understanding of the kinship to God produced in Jesus, the one man who most closely realized that kinship . . . this was his only message.

Now, although it is easy enough to isolate sermons and lectures and say *this* or *that* was his message, it is not easy or even possible to answer the questions, *why this was his message,* and *why he delivered it in a given way* without considering the man as the essential link between his message and the audience to which he was delivering it. If the sermon is not something which springs from the man without real reference to him, but instead, is the inevitable expression of what the man is and what he thinks, as well as the way in which he thinks it and expresses it; and, if race, environment, and times determine not only *What, Why,* and *How* a man speaks, but *What, Why,* and *How* an audience receives the message, a union of the man and his audience is necessary. The treatment that logically follows is the man *in* his times, and not the man *and* his times. In other words, Brooks and his audience must be seen not only as results of race, environment, and times, but as forces interacting and reshaping each other, and consequently reshaping the coming race, environment, and times.

Let us consider for a moment a typical portrait of Brooks in the pulpit. It is 1878. The new Trinity Church, designed by the great Richardson and decorated by the splendid murals of John La Farge is located in the heart of Boston, and is somewhat larger than the old Trinity, destroyed by fire in 1872. Seven hundred regular communicants, representing the best blood of Boston, compose the congregation. Although this number is nearly twice as many as there were when Brooks first arrived in 1869, it is only half the number to be recorded as regular communicants at the time of his death in 1893. Even now, most of the remaining space not occupied by regular communicants is occupied by prospective ones, visitors from other churches, other cities, and even other countries, eager to hear Brooks above other ministers in Boston at the time.

[8] Joseph May, *Phillips Brooks*, George H. Ellis, Boston, 1893, pp. 65-66.

Six feet four inches in height, and weighing over two hundred pounds, clad in the robes of the church, he hurries into the pulpit and presents himself to the congregation. His hair is brown and beginning to gray; his head is superbly shaped; his eyes are dark and deep-set. As Justice Harlan of the United States Supreme Court put it, "He was the most beautiful man I ever saw."[9] In his expression is the firmness, fullness, and compassion and truth that caused a Roman Catholic Sister of Charity to hang his portrait beside the famous Hofman *Christ*, because it seemed so fitting there.[10]

As the last notes of the preceding hymn are sounded, Brooks nervously places his neatly written thirty-page manuscript, with its well-marked partitioning and development, before him and begins with the announcement of his text, which on March 31, 1878, was from Romans xv, 13: "Now may the God of hope fill you with all Joy and Peace in Believing, that ye may abound in Hope through the Power of the Holy Ghost." His voice is low at this point, scarcely reaching to all corners of the church. He elaborates his text for a moment, then procedes to define Peace by application to the different classes of men—the active man, the lazy man, the sluggish man, and finally the virtuous man, to whom it means Harmony.[11] His plan is topical rather than causal; glowing imagery in the form of examples drawn from common experience, travel, and reading, take the place of logical premises and logical conclusions. Questions are used to stimulate the thought, and appropriate answers shortly appear. Here and there is an exclamation; here and there a supplication. As he moves into the sermon, his voice increases in volume; his words roll out at the rate of two hundred fifteen a minute, faster than the human mechanism can form them, and now and then he has to extricate himself from grammatical difficulty. There is little gesture other than a full majestic dilation of the whole body as his feeling rises in intensity. Like the artist who proclaims his picture finished after the last detail has had its proper shading, Brooks reaches the end of his sermon only after he has examined the last implication of his subject and given it expression in a final example. The last words of the sermon under consideration—"Oh, then, that over us, perplexed and troubled and afraid, as over the disciples in the chamber long ago, the hand of

[9] Alexander V. G. Allen, *Life and Letters of Phillips Brooks*, E. P. Dutton and Company, New York, 1901, Vol. III, p. 362.

[10] Allen, *op. cit.*, III, p. 363.

[11] Phillips Brooks, "Peace in Believing," *Sermons* (Sixth Series), E. P. Dutton, New York, 1893, pp. 187–207.

Jesus might be stretched, and we, to-day, might hear Him saying, 'Peace I leave with you; My Peace I give unto you. Believe in Me.' Oh that our souls may say, 'Dear Lord, we do believe in Thee, and so we claim Thy Peace'" . . . have in them the same plan, the same composition, and actually the same message that are found in practically all his sermons.

The reactions to this sort of performance can best be expressed in the words of observers and participants in the experience. Reactions serve not only to impress the characteristics of the speaker, but to give clues to the tastes and temper of the times in which the criticism is being made. Note the reaction of a stranger, hearing Brooks for the first time. There is, he says, "amazement at the rapidity with which words and sentences follow each other from his lips. Utterly devoid of those pulpit mannerisms and affectations of which the world is weary, his first utterance seems to fling him body and soul into his subject . . . It is the earnest wrestling of a brilliant intellect with great and yet simple truths, evolving new and startling conceptions, or clothing familiar thoughts with rare and subtle beauty . . . He has the keenest analytic skill, the most charming purity of style, a wonderful grasp of glowing imagery, the most evident sincerity, the most touching pathos, and the broadest catholicity . . . There are none of our so-called popular preachers who at all resemble Mr. Brooks, either in manner and style of delivery or in peculiarities of thought."[12]

Note now the reaction of Principal John Tulloch of St. Andrews University in Scotland, expressed in a letter to his wife while Tulloch was traveling in America in 1874: "I have just heard the most remarkable sermon I have ever heard in my life—I use the word in no American sense,—from Mr. Phillips Brooks, an Episcopal clergyman here; equal to the best of Frederick Robertson's sermons, with a vigor and a force of thought which he has not always. I have never heard preaching like it, and you know how slow I am to praise preachers. So much thought and so much life combined, such a reach of mind, and such a depth of insight and soul. I was electrified. I could have got up and shouted."[13]

Finally, note the reaction of the sympathetic critic of the *Boston Daily Advertiser*, an estimate printed at the time of Brooks' death, "His eloquence consists in matter, rather than manner. It has been

[12] Allen, *op. cit.*, II, p. 147.

[13] Howe, *op. cit.*, p. 46; also in *Zion's Herald*, Jan. 25, 1893.

said 'The style is the man.' This is not true in the instance now under consideration. Instead we must say, 'The man was the style.' The whole man—body, brain, and soul—was eloquent. Words, thoughts, emotions, tones, the towering and electrifying physical presence, the great, deep-set flashing eyes, the moral majesty back of everything—it was the combination of all these things that made up the sum of the eloquence that stirred and swayed vast audiences."[14]

The reasons for the favorable reactions to Phillips Brooks, as well as the reasons for his expressing the message he expressed in the manner in which he expressed it are to be found in the race, environment, and times that play a part in shaping both the speaker and the audience. Sprung of the very best stock in Boston, on the one hand counting old John Cotton his "very great grandfather" and on the other, Wendell Phillips his relative, Brooks got off to a good start. He had the warmth and gentleness of his mother in his temperamental makeup, and the strong physical structure and splendid eyes of his grandmother, Phoebe Foxcroft. His home was amply provided for by his father, a Boston business man. There the good life was encouraged, promoted, and instilled, as witness the fact that four of the Brooks boys became ministers. His education was the best that Boston could provide,—first, a private school, then the Boston Latin School, then Harvard, where 26 Phillipses and 22 Brookses had already passed, then Alexandria Seminary in Virginia. All his life he showed remarkable powers of observation; and beginning at Alexandria, he began a meticulous recording of those observations in notebooks. The interest in writing and in languages that appeared early in his Latin School days continued throughout his life. Not until the very last years did he stop writing out each sermon carefully. His reading covered every conceivable field of knowledge,—history, biography, science, and the arts. The sensitive, idealistic boy who wrote down his musings on scraps of paper in his Latin School days became the Harvard student who never ceased quoting Browning and Tennyson, and later the seminary student who wrote nearly a volume of his own poetry, and still later the minister who substituted the image for the logical reason in his sermons. The boy who grew up in a home where many a good joke made the rounds became the minister who talked to the Yale boys on preaching with the dignified humor that completely charmed them, and also the minister who had to be reminded frequently by his mother that he made a heap of noise rollicking with his nieces on the living room floor—and right after the

[14] *Boston Daily Advertiser*, January 24, 1893.

Sunday sermon, too. The boy who was intolerant of wrong became the early preacher who denounced slavery from his Philadelphia pulpits in the presence of southern sympathizers, and delivered the great sermon on the *Life and Character of Abraham Lincoln,* when Lincoln's body lay in state in the city. The mind of the boy that had shown receptivity became, in its maturity, the mind so overflowing that the human organism could not always regulate the rush of thought, in spite of the elocution lessons of Miss Hooker. The boy who was responsive to the fine and the aesthetic became the man who traveled at least a dozen times to Europe and to the Orient and brought back the things he loved: portraits of Maurice and Stanley; marble busts of Coleridge, and Kingsley, and Cromwell; an image of Buddha; a clay pipe of Tennyson; the writing table on which Dean Stanley wrote *The History of the Jewish Church;* colored beads, and red morocco book bindings. The young man who believed in Abraham Lincoln became the minister who saw hope for the human race, and a perfectability of personality and character. The more he traveled and observed, the more sure he became, and the more full his sermons became, of his own personality and abounding faith. The things that went into the sermons of Phillips Brooks were in Brooks. The fullness of heart and mind, the sympathy, the virtue, the will, the refinement, the gentleness, the delight in people, and the faith and good will towards them—all of these things were there.

The Boston that had helped to mold Brooks was the same Boston that helped to shape the audiences to which he talked. It was a Boston that was reflecting the results of an incoming age of scientific discovery and big business. *The Origin of Species,* published in 1859, was being discussed at Harvard by John Fiske, the successor of Agassiz. The tycoon was taking the place of the Emersons and Websters and Channings. There were no great causes to compare with Abolition. The great voice of Theodore Parker no longer was behind the minor reforms. Art museums, symphony societies, and new churches ushered in an age inclining toward aestheticism. Whistler, Ryder, and Eakins paintings began to appear in shop windows; ivory miniatures and Mona Lisas were replacing the stern faces of ancestors in the living rooms of the genteel. Women had gained in prominence and were busy adding the feminine touch to everything. The atmosphere was, in general, genteel and refined.[15]

[15] See Van Wyck, Brooks, *New England Indian Summer,* 1865–1915, E. P. Dutton and Co., Inc., 1940, pp. 140–168; also Bernard DeVoto, *Mark Twain's America,* Little, Brown, and Company, Boston, 1932, pp. 179–216.

But Boston was far from being satisfied with the change. She was jealous of the past that was slipping,—jealous that few great names were appearing,—jealous of the Irish immigrants who moved in upon her,—regretful that the vitality had gone out of Unitarianism which had for years given her a stability and a faith in herself. The time was ripe for someone who could help her to renew her faith. More than a little truth is to be gleaned from Van Wyck Brooks' observation, "The dignity of man and the beauty of virtue had ceased to excite the thrills of old, and the religion of reason had starved the senses: it could not compete any longer with the rapidly rising Catholic Church and the Anglican Church that stole the Roman thunder with its choirs and illuminations, its colour and music. No use to protest that rites and forms were shallow, where the feminine mind especially had grown so strong. They appealed to the aesthetic depths, they appealed to other emotional depths which the old New England faiths had left unsounded; and it only required a preacher of genius, who appeared at once in Phillips Brooks, to establish the Episcopal Church in the heart of Boston. What Channing had once been, Phillips Brooks became, the typical divine of an epoch; for this fuller-blooded Channing, this muscular Christian, exuberant, robust and cultivated, had all the traits that made the Boston leader . . . he revived the moribund art of the orator in a world that was less concerned for social reform and more concerned for science, art and travel. He spoke for an age that was saturated with Tennyson and Browning, with the gospel of *In Memoriam* and 'the larger hope.' "[16]

Thus we come a little closer to accounting for the message of Phillips Brooks, the manner of its delivery, and its effect upon the audience that listened. Brooks, the disciple of Schleiermacher, Browning, Tennyson and Ruskin talked to a Boston that read and believed the same things, a Boston under the spell of the Victorians, a Boston less concerned with reason and more concerned with having emotional depths sounded, a Boston, as the author of *New England Indian Summer* points out, that was changing the names of its children from Abigail to Enid, a Boston that was Hellenistic and Tennysonian, rather than Hebraic and Miltonian.[17]

It becomes less difficult to account for the invitation of Phillips Brooks to Boston, resulting from his delivery of the prayer at the Harvard Memorial Celebration in July, 1865, when we understand

[16] *Op. cit.*, pp. 150–51.
[17] *Op. cit.*, p. 149.

the emotional state of Boston as her sons came home from the Civil War and she is able to note in Brooks, one of her native sons, the capacity for expressing that emotional state in grand manner.[18] It is less difficult to account for the crowds that heard him Sunday after Sunday at Trinity, with the same purpose, "the persuading of men's souls," in a manner that was confident, profoundly earnest, and full of hope and wisdom. Boston wanted to feel confident about something, wanted to remember her gentility, wanted to see that gentility in the flesh, as proof of its being. The emotional depths that Boston wanted sounded were being sounded in a churchly atmosphere that recognized the aesthetic temper of the age. The hope of Boston was being restored by the preacher who had found a way of helping her to retain her religion in face of the scientific age, by showing her that all truth comes from God, and that even behind the work of the scientist is God, whose powers and goodness become all the more clear because of the discoveries of new truths.[19]

And so to account fully for the effectiveness of Phillips Brooks, one must recognize that he was a man whose character, manner, and message were perfectly adjusted to the time and place in which he lived. The man, who all through life, emphasized the importance of intellect and character, exhibited to Boston and to the world in which he moved both of those things in great abundance, thus meriting from Oliver Wendell Holmes the honor of being described as "the ideal minister of the American Gospel."[20]

[18] Allen, *op. cit.*, I, p. 465; also, Charles W. Eliot, "What Phillips Brooks Did for the College," *Harvard Monthly*, Vol. XV, No. 5, p. 187.

[19] See "The Healthy Conditions of a Change of Faith," *Essays and Addresses*, E. P. Dutton and Company, N. Y., 1894, pp. 218–231; also, "The Pulpit and Popular Skepticism," *Essays and Addresses*, pp. 61–81.

[20] See letter to Bishop Clark, quoted by Daniel Dulany, Addison, *The Clergy in American Life and Letters*, Macmillan Co., N. Y., 1900, p. 341.

THE SIGNIFICATION OF "EXTEMPORE SPEECH" IN ENGLISH AND AMERICAN RHETORICS

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THE word *extempore* formerly "referred to unpremeditated speaking, both as to thought and language, . . . But, like many other words in our language, . . . (it) . . . has changed its meaning."[1] This statement was made by Shurter in his book, *Extempore Speaking,* published in 1908. But after thus recognizing a change from the original meaning, Shurter proceeds to quote rhetoricians, from the ancients down to his own contemporaries, without indicating the various significations the term may have had in their respective periods. Other writers on the subject have been rather consistently guilty of the same irregularity. Therefore, since a thorough understanding of the theory of extempore speaking as it is today demands a knowledge of its relation to the rhetorical theory of the past; and since the change in its signification seems to be shrouded by a degree of mystery, it appeared to this writer that an attempt to trace that change would prove to be worthwhile and enjoyable.

A review of English dictionaries, from Henry Cockeram's *English Dictionary* of 1625 to the latest unabridged volume, verifies the above statement by Shurter. But the only clue found there as to the time of change is the indication that by 1889 common rhetorical usage warranted the explanation: "There is now some disposition to apply *extempore* and *extemporaneous* to that which is unpremeditated only in form."[2] We must therefore turn to the theory itself in our attempt to follow this development.

Since many of the ancient writers are quoted as authorities on the subject of extemporaneousness, we should first determine in what sense they used the term. There is no need, however, that we should go farther back than the Roman Period. Though Brown suggests that the Latin root, later borrowed by the English, is itself of Attic origin, and that there is probably a definite relation between the Latin *extempore facere* and the Greek *αὐτοσχεδιάζειν*, meaning "to act on

[1] Edwin DuBois Shurter, *Extempore Speaking,* (1908), p. 18.
[2] *Century Dictionary,* (1889), p. 2090.

the spur of the moment,"[3] the point remains that the term incorporated into English is distinctly Roman.

It is true that the Greeks talked of speeches written and unwritten; premeditated and unpremeditated. Discourses made from varying degrees of preparation had their separate champions. Alcidamas' essay *On the Sophists* is an attack on written speeches, but whether or not it is to be called an apology for extemporaneous speaking must depend upon the translator's conception of what constitutes extemporaneousness. Likewise with Demosthenes, who had such a horror of speaking without preparation that his would-be rivals taunted him by saying that his writings smelled of the lamp; we must agree on the meaning of *extempore* before we can determine his relation to extempore speech. The same care must mark our classification of Plutarch, who, in his essay *On the Education of Children*, warns against excess in speaking off-hand, advising that one should never speak so at all until he "arrives at man's estate."[4]

The situation is quite different with respect to the Roman writers. They used the same word which was later borrowed, and which continues to be used by writers in the English language. And by their expressed definitions of the term, or by the context in which we find them using it, the meaning they intended it to convey can be easily determined. We shall refer to Cicero, Quintilian, and Tacitus.

In Cicero's *de Oratore*, Crassus discusses the methods of training students in the art of public speech. He remarks that, though exercise in speaking on the sudden is frequently useful, it is yet more advantageous and desirable to develop the accuracy which comes through more diligent preparation. In advocating that much time be devoted to writing, Crassus observes that as the premeditated and considered speech surpasses that which is "sudden and extemporary," so, also, is a diligent and continued habit of writing more valuable than premeditation alone. One whose thinking has been disciplined by such a practice will find that when it becomes necessary to speak at the call of the moment, his speech will still resemble one that was previously written; and if, during a written speech, it should become necessary or desirable to digress from the printed page, the speech

[3] Hazel Louise Brown, *Extemporary Speech in Antiquity*, (Manasha, Wisconsin, 1914), p. 23.

[4] Plutarch, *The Education of Children*, with an English translation by Frank Cole Babbitt, (1927), pp. 29–31.

will continue in an even manner, even as a boat keeps its motion and course between the strokes of the oarsman.[5]

Book X, Chapter 7, of Quintilian's *Institutes of Oratory* is devoted to the subject of premeditation, and the topic we are considering is given rather full treatment. According to the degree of preparation, Quintilian would classify speeches as being 1, those written after full premeditation; 2, those more or less fully premeditated, though unwritten; and 3, those delivered on the spur of the moment, without either writing or premeditation. It is evident that when he talks of extemporaneous speech, he is referring to the last group.

Quintilian repeatedly insists upon writing as the soil in which eloquence has its roots and foundation. He further requires conscientious premeditation, but, says he: "If . . . some brilliant improvisation (*extemporalis*) should occur to us while speaking, we must not cling superstitiously to our premeditated scheme. For premeditation is not so accurate as to leave no room for happy inspiration."[6]

Indeed, continues this ancient writer, some men, of whom Cicero is a notable example, follow the practice of writing the most necessary parts of their pleadings, especially the beginnings, and covering the remainder of what they are able to prepare, by premeditation. They then trust to improvisation (*ex tempore*) for unpredictable emergencies which may arise.[7]

Quintilian also recognizes that there will arise numerous occasions in which neither writing nor premeditation are possible. Ability to insure success under such conditions makes the power of improvisation (*ex tempore facultas*) the "crown of all our study and the highest reward of all our labors." He adds, however, that he does not mean that the orator should prefer to speak extempore (*extempore*), but rather that he should be able to do so. And the speaker is warned against an over confidence in which he would deny himself the advantage of the few brief moments usually allowed him, to consider what he is going to say. Quintilian has only rebuke and censure for one who would attempt a display of learning in this fashion.[8]

I have dwelt thus at length upon Quintilian because the frequency with which he is quoted makes it desirable that we understand his use of the term in question. To him, "extempore speech" signifies unpremeditated improvisation; but that does not imply that the speech must

[5] Cicero, *de Oratore*, tr. by J. S. Watson, (London), I, 33.
[6] Quintilian, *Institutes of Oratory*, tr. by H. E. Butler, X, 6, 5.
[7] *Ibid*, X, 7, 30.
[8] Ibid, X, 7, 1–4, 20–23.

necessarily be without order and arrangement, or that ability in this form of speech making cannot be cultivated.

Tacitus, the historian and Quintilian's contemporary, is also credited with a treatise on Rhetoric: the *Dialogues of Eloquence*. This conversation contains a single reference, which, nevertheless, informs us as to Tacitus' use of the word "extempore." Marcus Aper is talking, in the early part of the discussion, of the advantages of oratorical ability. After having spoken of those of a practical nature, he turns to the more personal pleasures and satisfactions. Recognizing the same classification already pointed out by Quintilian, he continues: If a man delivers an elaborate oration, well prepared and rehearsed, his satisfaction is deep and abiding; if he speaks from less perfect preparation, his very anxiety enhances the joy of success; "But quite the most exquisite delight comes from speaking extempore, (*extemporalis*) in bold fashion and even with a touch of daring; for the domain of intellect is like a piece of ground under tillage,—though you find pleasure in what takes a long time to sow and cultivate, yet the growth which comes by nature is more pleasing still."[9] These observations demonstrate that the Roman writers were at one in their term "extempore" to denote unpremeditated speech.

Early English rhetorics shed little or no light upon the problem. The rise of the second sophistic had, by a combination of rhetoric and poetic,[10] practically reduced the former to a study of style.[11] This influence carried over into the medieval rhetorics of England to such a degree that, by the beginning of the English Renaissance, schemes were being advanced to transfer invention and disposition over into logic, leaving rhetoric to consist more or less entirely of elocution, or style.[12] Stephen Hawe's *Pastime of Pleasure*, 1509, recognizes the classical divisions of rhetoric, but of the 650 or so lines devoted to this one of the arts, almost half are given over to elocution, which, says he, "with the power of mercury the matter exorneth." Throughout the Renaissance, stress continued to be laid upon tropes and figures and the perfection of style. Such a situation presumed that the speech should be either read or recited, and nothing is therefore said concerning extempore speaking. In 1553, Thomas Wilson published his *Arte of Rhetorique*, in which he, too, divides rhetoric into in-

[9] Tacitus, *Dialogues on Eloquence*, Tr. by Sir William Peterson (1925) 31, 6.

[10] D. L. Clark, *Rhetoric and Poetry in the Renaissance*, (1922) pp. 35–42.

[11] Charles Sears Baldwin, *Medieval Rhetoric and Poetic*, (1928) p. 7.

[12] Clark, *op. cit.*, pp. 56–57.

vention, disposition, elocution, memory and pronunciation, returning the first two to the fold after having, two years before, in his *Rule of Reason,* exiled them into the realm of logic. His treatment is, at least, not proportionate, much of the time being taken in the discussion of amplification. Although nothing is said of the possible methods of delivery, Wilson evidently took it for granted that the speech was to be learned by heart. Thomas Hobbes' *Art of Rhetoric,* 1637, recognizes that the pleadings of a court trial cannot be written, and that the "style of the pleader ought to be suited to action," but he does not use the word "extempore."

Thomas Blount's *Academy of Eloquence,* 1654, is likewise silent upon this topic, being concerned primarily with amplification and commonplaces. But in 1659, Obediah Walker, in his *Instruction Concerning the Art of Oratory,* makes the following comment: "Extempore Eloquence especially must use a long and compassing style; that while he slowly effunds what is already prepared in his memory, the fountain of his wit may have the more time to replenish it with more, and never suffer this cistern to be quite exhausted."[13] This extempore eloquence appears to depend upon the inspiration of the moment, which draws from immediate sources and from the general accumulation stored in the memory. David Hume is a little more obvious in his contrast of prepared and extemporary speech. His *Essay of Eloquence* first published in 1741, advocates more careful preparation than the pleaders of his time were evidently demanding of themselves. Says he,

> It is true, there is a great prejudice against set-speeches; and a man cannot escape ridicule who repeats a discourse as a school-boy does his lesson, and takes no notice of anything that has been advanced in the course of the debate. But where is the necessity of falling into this absurdity? He may compose all the arguments, objections, and answers, such as he thinks will be most proper for his discourse. If anything new occurs, he may supply it from his invention; nor will the difference be very apparent between his elaborate and his extemporary compositions.[14]

John Lawson's *Lectures Concerning Eloquence,* 1752, also discusses extempore speech in contrast to that which is the product of immediate study. The table of contents indicates that a part of the "Lecture the Twenty-Second" is devoted to the "advantages of preaching extempore and from study, compared." In that lecture,

[13] Obediah Walker, *Some Instructions Concerning the Art of Oratory,* (London, 1659) p. 96.

[14] David Hume, *Essays and Treaties on Several Subjects,* Vol. I, p. 100.

Lawson suggests that the extempore speaker, as in animated conversation, delivers himself up "without control to his genius," and utters the sentiments of his heart. His speech will therefore be more genuine, unaffected, and persuasive. Nevertheless, "sermons by the help of study are more correctly composed, with reasoning more just, instructions more judicious, points of faith and doctrine more fully and truly explained, . . . with more regularity and method." Thus recognizing the difficulty of choosing between them, Lawson concludes,

> "As that extemporary discourse which approacheth most to a studied one in regularity of composition and purity of style, is the best; in like manner among studied discourses that undoubtedly excelleth, which is composed with the unaffected warmth and fluence of the extemporary." [15]

In his *System of Oratory,* 1759, John Ward has an interesting discussion of a type of speech which, though prepared to some degree, depends also upon the inspiration of the moment.

> . . . it is the opinion of some good judges that orators should not accustom themselves to commit to memory every word, or sentence of their discourse; but only well consider the subject, on which they are to speak, range all the parts of it in their mind, and prepare the figures, and chief expression they design to use; and leave room to add what may occasionally be suggested from the present circumtances when they come to speak.[16]

Though Ward speaks of reading and memoriter speaking, he does not apply a name to the type of discourse just described. We cannot say, therefore, whether or not he would call it extemporaneous speech.

James Burgh, in his *Art of Speaking,* 1762, severely criticizes the current British practice of reading sermons, and suggests that if preachers would commit to memory "the substance of their discourses, so as not to be slave to written notes, and endeavor to gain a tolerable readiness at extemporary *amplification* . . . their discourses might have effect." [17] But though Burgh comes near to doing so, he does not label the whole process, preparation as well as delivery, "extemporaneous speech."

Campbell's *Philosophy of Rhetoric,* 1776, contains only an incidental reference. In illustrating his first canon on the use of words, Dr. Campbell expresses a preference for the use of "extemporary" as an adjective, rather than "extempore," commenting that "it is only

[15] John Lawson, *Lectures Concerning Oratory,* (Dublin, 1758), pp. 417–19.
[16] John Ward, *System of Oratory,* (London, 1759), Vol. II, 382–83.
[17] James Burgh, *The Art of Speaking,* (6th ed., 1785) p. 44.

of late that this term begins to be employed adjectively." He goes further, to disagree with Priestly that the term "extemporary is a word peculiar to Mr. Hume. The word hath been in good use for a longer time than one thinks of searching back in quest of authorities, and remains in good use to this day."[18] Since Campbell did not express disagreement as to Hume's use of the word, we assume that he agreed with the signification given it by that writer.

In the main body of his *Lectures on Oratory, and Criticism,* 1777, Joseph Priestly suggests that "the perfection of speaking is certainly to speak extempore." Furthermore, in discussing the forms of address adapted to gaining belief, he favors those that imply present thought and an unprepared expression. He continues,

> Whatever, likewise, hath the appearance of *present thought,* and an extempore, unprepared address, contributes not a little to make a person seem to be in earnest.[19]

But in describing the manner in which these particular lectures were delivered, Priestly explains that they were not written out in full, but that he wrote a "short, though connected text from which to discourse extempore; a method which engages the attention unspeakably more than formally reading everything from notes."[20] There is an apparent inconsistency here in the use of "extempore." It may be harmonized, by considering that Priestly, in referring to his practice, intended "extempore" to refer only to those parts of the discourse which were not read.

John Walker, in his *Elements of Elocution,* 1781, makes an incidental reference to gesture in extemporaneous discourse, but does not indicate to what manner of speech the term refers.[21] The same is true of his *Rhetorical Grammar,* published four years later.[22] Dr. Hugh Blair's *Lectures on Rhetoric,* 1785, uses the term "extemporaneous" only once, but in that instance he retains its original sense. After criticising "set speeches" for public assemblies, Dr. Blair adds,

> This, however, does not by any means conclude against premeditation of

[18] George Campbell, *The Philosophy of Rhetoric,* (Edinburgh, new ed. 1808), Vol. II, p. 329.

[19] Joseph Priestly, *Lectures on Oratory and Criticism,* (London, 1777) pp. 11–12.

[20] *Ibid,* v.

[21] John Walker, *Elements of Elocution,* (London, 1781), Vol. II, pp. 267–268.

[22] John Walker, *Rhetorical Grammar,* (Boston, first Am. ed., 1814) pp. 240–241.

what we are to say; the neglect of which, and the trusting wholly to extemporaneous efforts, will unavoidably produce the habit of speaking in a loose and undigested manner.[23]

He emphasizes that one cannot be too accurate as to preparation of the matter. The speaker, especially in his early years, may even prepare short notes listing the thoughts in their order, but the words may well be left to the moment of delivery. As to the eloquence of the pulpit, the sermon may be fully written out and committed to memory; or there may be study as to matter and thoughts, trusting the expression to the inspiration of the moment.[24] It should be emphasized, however, that it is not this premeditated type of speech which Dr. Blair designates as "extemporaneous efforts."

In an ordination sermon, preached in 1793, Nathaniel Emmons shows that the original use of the term under consideration prevailed in this country as well as in England. After speaking of the force of unpremeditated expressions, in which thoughts drop from the tongue as they first arise in the mind, Emmons proceeds to say that it is not material whether one preaches with or without notes. "If he writes and reads his sermons, he may have as good sentiments, as good language, and as good feelings, as if he preaches extempore, without study or premeditation."[25]

In 1800, the *Works* of John Witherspoon were published, including his *Lectures on Eloquence*, which were delivered before the students of Princeton (then New Jersey College), during the interval of his presidency, 1769–94. These lectures continue the original significance of extempore speech. In comparing the lawyer and the minister, Witherspoon says,

> A minister is only called upon to speak what he has deliberately prepared and fully digested, but a lawyer quite incapable of extemporary productions should not do so well.[26]

John Quincy Adams' *Lectures on Rhetoric and Oratory*, published in 1810, were prepared between 1805 and 1808, at the outset of his brief professorship in the Boylston chair of Rhetoric and Oratory at Harvard. He speaks several times of extemporaneous speak-

[23] Hugh Blair, *Lectures on Rhetoric*, (new ed., 1823), p. 347.

[24] *Ibid*, p. 389.

[25] Nathaniel Emmons, *Works*, (Boston, 1861) Vol. I, pp. 107–08, 114–15.

[26] John Witherspoon, *Works*, (Philadelphia, 1800), Vol. III, p. 475.

ing, but nowhere is his use of it so clear as in the discussion of pulpit oratory:

> His (the preacher's) discourse may be extemporaneous or previously written, at his option . . . There is a force, an intent, an energy, in extemporaneous discourse, "warm from the soul and faithful to its fires," which no degree of meditation can attain or supply. But the stream which flows spontaneous is almost always shallow, and runs forever in the same channel. The talent for speaking well without preparation is rare, and that of uttering fluent nonsense, so often substituted in its stead, though far from being uncommon, is not so well adapted to the oratory of the pulpit as to that of the forum or of the bar. Amid the infinite variety of human capacities there are some whose floods of eloquence are more rich, more copious, more rapid, rushing from the lofty surface of unpremeditated thought, than drawn from the deepest fountains of study. But the productions of ordinary minds are improved by reflection, and brought to maturity by labor. The preacher should endeavor justly to estimate his own faculties, and according to their dictates prepare his written discourse, or trust to the inspiration of the moment. The talent of extempore speaking may suffice for the ordinary duties of the preacher, but the sermon destined to survive its hour of delivery must always be previously written.[27]

With Adams, then, extemporaneous speech was "without preparation": the expression of "unpremeditated thought."

There was published in 1813, in England, a book called "The Art of Extempore Speaking," by John Rippingham. This book is, as Sandford suggests, "a very elementary school text," [28] but the author intended it to be a manual for developing the "art of extempore speaking." Though Rippingham lists perfect acquaintance with the subject as one of the requirements of the orator, he implies that such acquaintance is, with the extempore speaker, the result of general, rather than immediate preparation. One footnote offers this explanation:

> It may not be unsuitable to observe, that *unpremeditated* eloquence, or what is generally termed ***ex-tempore speaking***, does not seem to have been one of the accomplishments of antiquity. The orations which have descended to posterity, appear to have been previously composed; and were probably learned by heart, and delivered from recollection. If they had been spoken at the impulse of the moment they must have been lost to us, unless there existed an art of stenography; of which there is nothing to show that the ancients were possessed.[29]

[27] John Quincy Adams, *Lectures on Rhetoric and Oratory*, (Cambridge, 1810), Vol. I, pp. 340–41.

[28] William Phillips Sandford, *English Theories of Public Address*, 1530–1828, (Columbus, Ohio, 1931), p. 160.

[29] John Rippingham, *The Art of Public Speaking, ex tempore*, (London, 2nd ed., 1814), p. xx.

In 1824 appeared an essay, *Hints on Extemporaneous Preaching*, by Henry Ware, Jr., later of Harvard. The essay suggests that some of the objections to this method of speaking are "founded on the idea that by *extemporaneous* is meant *unpremeditated*." But Ware explains that, whereas the later term applies to thoughts, "extemporaneous" is applied to the *language only*. He agrees that it is "altogether unjustifiable" to preach without premeditation.[30] But his conception of extemporaneous speech as including premeditation of thought, is emphasized in the part of his text devoted to rules for guiding one in this type of speaking. The speaker is required to analyze the subject carefully,[31] to prepare an outline to carry into the pulpit,[32] and then to consider the subject as a unit, so as to become familiar with the whole train of thought.[33]

So far as this writer has been able to discover, Ware is the first to use this title to signify premeditated speech. Lambertson calls Ware "the first great champion of extemporaneous preaching in America;"[34] and Hoppin refers to him as the "Pioneer" in the "great reformation in pulpit delivery in this country."[35] It should be remembered, however, that Ware is not advocating a new *form* or *mode* of speech. Preceding writers who had rather consistently condemned extempore speaking were referring to the profuse and inaccurate babblings of one who depended upon inspiration—divine or otherwise—for the thought as well as the words of the discourse. Ware's difference lay in his demand that the extempore speaker thoroughly prepare himself, through premeditation and the use of the pen, as to both the limits and the succession of the ideas to be presented, leaving only the phrasing of those ideas to the moment of delivery.

Such a mode of speaking has had its advocates since ancient times. We have seen that Blair preferred it for the public assembly.[36] Adams, in speaking of judicial oratory, suggests that of all public speaking it is that "which most requires previous meditation, and least admits of previous writing."[37] Fenelon, the eloquent Archbishop

[30] Henry Ware, Jr., *Works*, Vol. II, including "*Hints on Extemporaneous Preaching*," (Boston, 1846), pp. 374.

[31] *Ibid.* p. 398.

[32] *Ibid*, p. 392.

[33] *Ibid*, p. 399.

[34] Floyd W. Lambertson, *A Survey and Analysis of American Homiletics Prior to 1860*, (Ph.D. Thesis, State University of Iowa, 1930), p. 167.

[35] J. M. Hoppin, *Homiletics*, (1881), p. 507.

[36] *Op. Cit.*, p. 347.

[37] *Op. Cit.*, p. 317.

of Cambrai, championed free-speech after meditation, as the natural method of speaking.[38] And Baldwin refers to a medieval manual on preaching, which advises the speaker to concentrate on the purpose of his discourse and the means by which to achieve it, suggesting that the words will come at the time of delivery if the material is properly arranged beforehand.[39] It will be remembered also that Quintillian recognized the possibilities of premeditation without writing.[40] And Alcidamas, the Greek sophist, in the essay already referred to, remarks that, though he opposes the practice of writing speeches for delivery, he does not necessarily oppose the habit of previous preparation. He would, however, have that preparation concern itself with the selection and arrangement of thoughts, leaving the word to be suggested by the occasion.[41] Indeed, such a method must necessarily have been the earliest form of prepared speech, when before the invention of written language, the tribal chieftain called his leaders together for consultation.

So it was, that Ware was not advancing a new method of speaking. He was, rather, applying a disreputable name to a more or less respectable practice. And it is in this respect that his book opens a new chapter in the history of extemporaneous speech.

But though Ware was so positive in his definition of extemporaneousness, but everyone was ready to agree with him. In 1825, Lord Brougham, on being installed Lord Rector of the University of Glasgow, delivered an address on the study of rhetorical art, and the purposes which that art should be made to serve. He there advocates very careful preparation before each particular speech, and observes that, other things being equal, "he will be the finest extempore speaker, when no time for preparation is allowed, who has prepared himself the most sedulously when he had the opportunity of delivering a premeditated speech."[42] Expanding that point, he concludes that even the most finished speaker will deliver a finer speech when it has been previously worked out in every detail. Though he admits "extemporaneous elocution" possesses a charm "derived from the appearance of unpremeditated effusion," he observes that "much of the pleasure they produce depends upon the hearer's surprise, that in

[38] Fenelon's *Dialogues of Eloquence*, included in Edwards A. Parks *Preacher and Pastor*, (Andover, 1873), pp. 102–112.

[39] *Op. Cit.*, p. 237.

[40] *Op. Cit.*, X, 7, 29.

[41] *Op. Cit.*, p. 94.

[42] Henry Lord Brougham, *Speeches*, (Edinburgh, 1838), Vol. III, p. 92.

such circumstances anything can be delivered at all, rather than upon his deliberate judgment that he has heard anything very excellent in itself."[42]

An important book in the field of rhetoric appeared in 1827. It was Richard Whatley's *Elements of Rhetoric*. Whatley talks at length about the quality of naturalness, as an advantage of extempore speaking. The "natural method" which he advocates would, as much as possible, incorporate that quality into the reading of a discourse. In reading the main body of the text, one gets the impression that Whatley thinks of extemporaneous speech as being unpremeditated in both thought and language. But he interposes footnotes to explain that it is not necessarily extempore as to *matter*, nor must the speaker profess it to be so. The thought may be prepared, but the sentences are formed at the moment of delivery.[44] One of the dangers of the method is that an able speaker might be imitated by one who resembles him "only in fluency," and whose efforts would be characterized not only by extempore *language*, but by extempore *thought* as well.[45]

Ebenezer Porter's *Analysis of the Principles of Rhetorical Delivery*, 1828, presumes delivery and reading to be synonymous, and therefore concerns itself with no other method. His *Lectures on Homiletics*, 1834, continues the same attitude, but in an early lecture on the history of preaching, he refers to the practice of extempore speaking. That he uses the expression in its original sense is evident from his use of Augustine as an example. He says that it is unquestionable that this early preacher sometimes spoke without any preparation, and repeats Augustine's own story: how that a reader at one time made a mistake and introduced his sermon with the wrong passage of scripture, so that he had to "change his purpose and preach without premeditation."[46]

The next decade is hardly so prolific of rhetorical treatises as the one through which we have just passed. But in 1849 Henry J. Ripley's *Sacred Rhetoric* first came from the press. Unlike Porter's *Lectures*, this work suggests three possible "modes" of speaking, of which extemporaneousness, or speaking "from a copious scheme of thought," is one. He explains that so far as preparation is concerned,

[43] *Ibid*, p. 92.

[44] Robert Whatley, *Elements of Rhetoric* (Reprint of 7th ed., Louisville, (1858), p. 258.

[45] *Ibid*, p. 254.

[46] Ebenezer Porter, *Lectures on Homiletics and Preaching*, (Andover, 1834), p. 53.

extempore speaking differs from other methods in that it is "thought out completely, from the introduction to the close," but is not written.[47] Although Ripley does not favor the exclusive use of either method, his favorable estimate of extempore speaking is emphasized by his inclusion of Ware's *Hints on Extemporaneous Preaching* as a supplement to his own work.

Beginning with Ripley's *Sacred Rhetoric* and coming down to the present time, this writer has not found a single treatise in either the field of general speech or that of homiletics, which denies the right of extemporaneous speech to demand premeditation as to thought and arrangement. The idea is emphasized in Channing's *Lectures on Rhetoric and Oratory,* which, though prepared for the press in 1852, was not published until 1856. Channing observes that it is evidently a "common opinion that extemporaneous speaking excludes all preparation by writing, beyond the simplest noting down of prominent topics and of the places where they should be brought in." But he goes ahead to explain that through "courtesy of usage" many discourses are called extemporaneous, which were completely written out beforehand.[48]

In 1856 came Bautain's *Etude sur l'art de parler en Public,* translated into English immediately, under the title, *The Art of Extempore Speaking,* Bautain explains that "extemporization can act only on the form of words, the form of a discourse; for, in order to speak, it is necessary to have something to say."[49] Developing that point of view, the book forms an excellent plan for the preparation of, not only the extempore speech, but the speaker as well.

By 1864, the term under consideration had so completely come to include detailed preparation before speaking, that Daniel P. Kidder, an ardent advocate of extempore speaking, *demands* what, twelve years before, Channing had *allowed*. Kidder requires the extemporaneous speaker to write out his speeches whenever possible, and even to go over them the second and third time making corrections and alterations.[50] No effort, however, is to be made to retain the words, the speaker being advised that he should "never let the re-reading of a fully written sermon be the last act preparatory to preaching extemporaneously." The better procedure is to prepare a new outline, giving

[47] Henry J. Ripley, *Sacred Rhetoric,* (1849), p. 170.

[48] Edward T. Channing, *Lectures on Rhetoric and Oratory,* (Boston, 1856), p. 241.

[49] M. Bautain, *The Art of Extempore Speaking,* (new ed., 1916), p. 2.

[50] Daniel P. Kidder, *A Treatise on Homiletics,* (1864), pp. 356–60.

attention only to the *plan* of the discourse.[51] Then followed in order, Pittenger's *Extempore Speech,* 1882; Buckley's *Extemporaneous Oratory,* 1898; and Shurter's *Extempore Speaking,* 1908. The same period produced some of the finest works in the field of American homiletical literature: Shedd's *Homiletics and Pastoral Theology,* 1867; Hoppin's *Homiletics,* 1869; Hevery's *Christian Rhetoric,* 1870; Broadus' *Preparation and Delivery of Sermons,* 1871; *Yale Lectures on Preaching,* by Beecher and Brooks, in 1872 and 1877 respectively; Phelps' *Theory of Preaching,* 1890; Pattison's *The Making of the Sermon,* 1898; all of which accept the new signification of extemporaneousness. Most of them advocate its use, and none severely condemn it.

So it came about, that by 1896 Jebb refers to the "popular notion that the greatest oratory must be extemporaneous."[52] And Brastow, in 1906, observes that since extempore speaking establishes a more direct contact with the audience, "the modern preacher affects this method."[53]

The term "extempore speaking" has thus undergone a more or less complete metamorphosis, and has, like Hans Christian Anderson's Ugly Duckling, arrived finally at a state of respectability. From our review of its use at various periods, we should be able to draw a few more or less reliable conclusions. First of all, it is obvious that the signification of the term has changed. Up to a certain period of time, extempore speech was unpremeditated as to both thought and language. It has lately come to include more or less elaborate preparation of thought and arrangement, only the phrasing being left to the moment of delivery. Second, the change has not affected the abstract meaning of the word "extempore," but rather its application to speech-making: whereas it originally applied to both thought and form, it now is used with regard to form only. Third, this study indicates that the tendency to include premeditation in speech called extemporaneous, first became evident in rhetorical theory toward the end of the first quarter of the nineteenth century, before which time it was not used in that sense; that for a decade following, there was confusion as to its meaning, some writers giving one signification, some the other; that at least by the end of the second quarter of the century,

[51] *Ibid,* pp. 360–61.

[52] R. C. Jebb, *Attic Orators from Antiphon to Isaeus,* (London, 1893) p. lxxx.

[53] Lewis O. Brastow, *The Modern Pulpit,* (1906), p. 131.

this confusion had disappeared, after which time the latter meaning appears to have been universally accepted by all who have written on the subject. Fourth, the change has also manifested itself in the degree or amount of premeditation and preparation allowed by a definition of extemporaneous speaking. At first, in 1824, the process was limited to a mental preparation and a very brief written skeleton of the main points. Greater use of the pen came gradually to be admitted, until by 1864 one had arisen who advocated elaborate writing and correction before the delivery of an extempore speech. Fifth, the predominant number of homiletical treatises which figure in this change would indicate that the clergy was the moving force behind it. Sixth, those who wrote during the period of mixed signification did not appear conscious of the tendency in the usage of the term. There is no evidence of debate over its inclusiveness.

It would be interesting to conjecture as to the possible forces entering into this evolution of extempore speaking, and their reaction upon each other, but that is beyond the limits of this paper. It has fulfilled its purpose in determining the periods of that evolution, and only suggests in closing, that, when we quote authorities on the subject of extempore speech, we should be careful as to the period in which the authority lived and wrote.

CONGRESSIONAL DEBATING*

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IF I WERE to make the statement that little, if any, debating is done on the floor of the Senate or of the House, many of you would, I feel, almost immediately challenge the statement. So I do not make the statement. I simply say to you that is my belief. And I think that I can demonstrate to your satisfaction that I have at least a reasonable basis for believing that there is little, if any, debating done on the floor of the Senate or of the House.

It is true that there is much talking on the floor of both houses. But there is not as much talking as most people think. If you are familiar with the *Congressional Record*, you have undoubtedly read some of the beautiful speeches which appear in the Appendix. But,

*Read at the Washington Convention of the National Association of Teachers of Speech, January 1, 1941.

if you are familiar with the system, you know that the speeches in the Appendix have never been spoken. They have simply been inserted in the *Record,* and are intended solely for the reading public.

Insofar as the *Record* does reproduce speeches actually made, it can be definitely stated, and easily demonstrated, that the majority of these are also intended for the reading public and that they have very little effect on the voting colleagues of the speaker. I will give you two points that I think prove this. One. A thorough canvass of many members of the Congress that is just adjourning failed to uncover a single legislator who admitted having switched his vote as the result of floor oratory. Two. The function of the party "whips," as you know, is to "whip" members of the party into line when an issue becomes crucial. This is done by the simple expedient of offering to give or to withhold patronage, by threatening political pressure back home, and by various other forms of politically sanctioned blackmail. The point, however, is that before there is any floor oratory, or at any point during the oratory, the "whips," with uncanny and almost mathematical certitude, predict the vote. Why? Because it has been previously decided how the votes are to be cast. Where was the decision made? In the committee room. And that is where legislation is lost or won. It is in the committee rooms before committees, that we find the speeches of persuasion.

The average citizen appearing before a committee, and by that statement I am excluding professional witnesses, is inclined to be either downright nervous or, at least, awed and impressed by the circumstances. And if the matter is at all controversial, the chances are that some opposing Congressman will, if I may be permitted to indulge in the vernacular, take the witness apart. On the other hand, there are times when the witness takes the committee. This happened when Secretary Hull appeared before the Ways and Means Committee in support of the proposed continuation of the Trade Agreement program.

You will recall that Congress passed the Smoot-Hawley tariff act in 1930, and that this set up trade barriers against the importation of hundreds of foreign articles and commodities. The net result of this law was the freezing of international trade which reached a crisis in 1932 and 1933. In an effort to thaw out these frozen economic channels, Congress, with the advent of the present administration, passed the first reciprocal trade agreement legislation in 1934. It was renewed in 1937, and up for a second renewal in 1940.

Whether the trade agreement is good or bad in principle is of no

concern to us, but its renewal was vital to the majority party. And the forty-five-minute statement that Mr. Hull made before the Ways and Means Committee in support of the proposal was one of the most persuasive speeches that has been made at the Capitol, at least within my memory.

When the Secretary walked into the committee room, there was plenty of opposition awaiting him. He knew it. And so he became the affable salesman. In his opening, which was comparatively short and which is worth hearing, he immediately put the opposition on the defense, and he kept them there throughout. Here was the opening:

"Mr. Chairman, members of the committee. It is always a pleasure for me to appear before the Ways and Means Committee, of which I was myself a member for eighteen years; I particularly appreciate the opportunity thus afforded me to discuss with my old friends on the committee and with its newer members important problems of economic policy, the successful solution of which is essential in promoting the welfare of our Nation and the well-being of our people.

"Outstanding among these problems is that of foreign trade and of its essential relationship both to our domestic prosperity and to world peace. This is something with which we are all deeply concerned. This is something which requires the best co-operative and foresighted efforts of both the legislative and executive branches of the Government, if the interests of our people are to be properly served. In a matter which is so vital to the Nation, political considerations and partisanship should have no place."

By this opening he immediately took the controversial trade agreement problem out of the realm of politics and placed in on the higher level of the public welfare. Here we have the subtle blandishments of the skilled salesman turned statesman.

But the witness was also forceful, and, when the occasion required, he did what the ordinary witness does not do. He stood toe-to-toe and slugged it out. Observe this exchange with one Congressman who, some people think, has the habit of browbeating witnesses:

The Congressman: Mr. Secretary, how do you account for the fact that during the five and one-half years that this law has been in effect we have had one constant succession of emergencies in this country?

Mr. Hull: Now, you are responsible for that.

The Congressman: No, it is the President; I am quoting the President.

Mr. Hull: You can argue that out with him. I have been engaged with foreign affairs, and keeping our foreign affairs completely away from domestic squabbles of any kind.

The Congressman: Of course when you mentioned emergency—

Mr. Hull (interposing): And I am appealing now to you and to others to help me on foreign affairs instead of fighting me on them, where you can possibly avoid it consistently.

Notice how the Secretary rebuffed the Congressman, and yet in almost the same breath asked his help. But to continue—

The Congressman: Mr. Secretary, I think we are all animated by the same ideals. We want to do what we think is best for our country. I am sure you do.

Mr. Hull: I am glad to hear you say that.

The Congressman: I am sure you give me credit for having the same objective.

Mr. Hull: I say, I am glad to hear you say that, because it encourages me.

The Congressman: Of course that is sarcasm.

Mr. Hull: Oh, I never knew how to be sarcastic with my friend from Minnesota.

And the gentleman from Minnesota was silenced, but the committee itself was not antagonized.

In sharp contrast to this, I give you a tilt between another member of the committee and another witness:

The Congressman: Is that (the interdepartmental trade agreements committee) composed of representatives from the Tariff Commission; is it composed of people all of whom approve the reciprocal treaty program?

The Witness: Oh, no.

The Congressman: Well, why not? The Tariff Commission you say are for it. Every one of those men in the departments must be for it, or they would lose their jobs.

The Witness: Oh, no, no.

The Congressman: Oh, yes; you and I cannot agree on that conclusion at all. Now, who are there on the interdepartmental trade agreement committee that do not approve of this reciprocal treaty program?

The Witness: I do not know.

The Congressman: You know that there is nobody, or they would not stay there.

It is difficult to imagine Mr. Hull allowing such a blunt line of questioning to go unchallenged.

There are other instances that could be read from the *Record*, but the foregoing is a fair sample of how the Secretary handled those who seemed inclined to heckle.

Now, I should like to invite your attention to the simplicity of the Secretary's style. Having in mind that tariffs, quota protection, imports and exports are probably some of the most complicated and baffling subjects in the field of economics, I quote the following which is expressed in such simple language that a high school boy or girl could certainly grasp its full meaning:

Our sales abroad fell from 5.2 billion dollars in 1929 to 1.6 billions in 1932. The exports of other countries to us had suffered heavily from the excesses of

our protectionism. Our foreign trade could be restored only through a reduction of these excessive barriers here and abroad.

. . . We have concluded 22 reciprocal trade agreements. . . . Taking the average figures for the years 1934 and 1935 and similar figures for the years 1937 and 1938, we find that our exports to all foreign countries increased by $1,000,000,000, or 46 per cent. . . . The reason why no evidence of material injury to our farmers or to any other group of producers, resulting from the operation of the trade agreements program, can be adduced is that no such injury, in fact, occurred. . . . In the years following the World War, we led the procession of destructive protectionism. Are we to play the same role again, and go around the same old circuit?

Simple language, yes, but forceful.

There is much more that could be said, but the exigencies of the time situation preclude me. But this much, please, this much, I must add. As you know, the trade agreements act was renewed, and that renewal, it is now generally conceded, was directly traceable to one of the many—one of the many—great Congressional debates that do not take place on the floor of the Senate or the floor of the House.

ADAPTING DEBATE TO THE AIR

MILTON DICKENS
Syracuse University

SUPPOSE you prepare the script for a college radio debate. You show it to the manager of the largest commercial station in your community. He studies it, calls it "colossal," offers you the best evening hour available. This hour follows a nationally popular network show with over 100,000 local listeners. The opening of your program is so good that most of those listeners pause before dialing another station, are interested, hear your entire debate. All this is perfectly possible. It is a way of reaching more people in a single debate than you would ordinarily reach during several whole seasons of debating! That is the challenge of the radio to debaters and their coaches.

We have not met that challenge, of course. It is in fact difficult to find a radio broadcast more tiresome than the average intercollegiate radio debate. Most debate directors seem to have missed the possibilities of the radio and to have made little effort to adapt debating to radio peculiarities.[1] Radio debating differs from ordinary platform

[1] For a notable exception see: W. A. D. Millson, "Radio Debating: A New Form," *The Speaker*, Vol. XXIV, No. 1, November 1939.

debating in at least four major respects. Let us consider these four differences, together with some of their implications.

(1) *Less time is available.* Twenty-nine minutes is the most we can get (and probably all we can properly use) on a good radio station. For an ordinary platform debate we have two or three times as long a period.

Most debaters and coaches consider that their problem is to condense approximately 80 minutes of platform debating into 29 minutes. Sometimes that can be done. Several methods may be used: the near-elimination of the chairman; complete elimination of time lost between speakers; elimination of time for bodily movements during delivery; development of more concise wording through use of written manuscripts; speeding up the rate of speaking by reading rather than extemporizing.

If it cannot be condensed sufficiently, then generally the debater regretfully chops off part of the debate. He may simply omit arguments or evidence. Or the two teams may agree to delimit the subject, discussing one aspect rather than the whole proposition.

Sometimes the nature of the topic and the state of public opinion are such that the above methods suffice. At other times, however, they do not. On such occasions it may be helpful to change the attitude with which we approach the problem. The basic purpose of a public debate is to present both sides of a controversial question in a single program. It is presumed that this will assist the listener to form a more intelligent opinion. Instead of starting with 80 minutes of platform debating and trying to condense or delete, we can start with the basic purpose of public debate and conceive of our problem as that of filling 29 minutes so as most nearly to achieve our purpose.

If we approach the preparation of a radio debate with this general attitude, there are at least two important implications. One is that the two teams must co-operate in the achievement of a common goal. Competition must be kept strictly in its place as merely one means to that common end. The other implication is that we should forget occasionally the hallowed forms of platform debating, analyze the radio situation objectively, experiment with new techniques, test each one by asking "How well does it work on the radio?" *not* "Has it always been used in orthodox debating?"

(2) *The debater cannot see his audience.* Experienced platform debaters will frequently complain after their first radio experiences, "I can't get going without an audience. I want a crowd out there! I want to see them respond." Some coaches reply. "Very well. Imagine

a crowd is there. Imagine you are in an ordinary platform debate." Such advise is unrealistic. It is better to teach the students new methods appropriate to the studio situation and appropriate to an audience scattered individually or in small groups over a large territory. For example, debaters may be brought to the studio in small groups for practice in "ad libbing." Another line of training, new to most good platform debaters, is that of reading from script.

(3) *The audience cannot see the debaters.* This obviously implies that the student should discard materials which depend for their effectiveness upon such things as eye contact, facial expression, gesture, platform movement, other visual aids. The loss of these devices is offset, however, by the fact that radio makes possible the use of music, sound effects, written manuscripts, and the like, none of which are practical in ordinary platform situations. Thus a new field is opened to those interested in public presentation of controversial problems.

(4) *Members of the audience respond differently to one another.* In a radio situation the individual member of the audience cannot sense and respond to the physical presence of all the others in that audience. This fact should eliminate the attempted use of many techniques dear to the practiced platform debater. At the same time, however, new possibilities are presented. For example, some of the members of the radio audience respond in a face-to-face manner. Thus half a dozen people may be listening together in a living room or automobile. As a matter of fact these individuals can respond to the speaker and to one another in a greater variety of ways than would be possible in an ordinary auditorium debate, i.e., they can make comments during a speech or turn the dial. Another phenomenon of the radio audience which has enormous possibilities for students of public speaking is that of *vicarious participation.* For instance, some programs use a studio audience for the purpose of helping listeners to "feel themselves into" the situation. Another interesting phenomenon is that an individual listener is free to imagine large numbers of fellow listeners. If only 20 people attend an ordinary platform debate, all of them know the smallness of that gathering, but a radio listener may well imagine thousands of others at their various receiving sets.

What should we do about it? In general, the writer favors, 1, abandoning the practice of broadcasting unmodified or slightly modified platform debate; 2, planning and preparing radio events more thoroughly; 3, experimenting with new methods by which controversial questions can be presented on the air in a way which will be in-

teresting and clear to potential listeners. At present he recommends three types of radio programs: modified debates, round table discussions, and "illustrated" or "dramatized" debates and discussions.[2] The writer expects to have about six such broadcasts on the home schedule during a season, probably two of each type.

In planning a modified debate we select as our opponent some school which is willing to cooperate with us in the use of methods presently to be described. We choose a subject which already commands public interest; which has been widely discussed and written about; which has reached a point where citizens feel a need to crystallize the main arguments, close discussion, reach a decision.

In planning a round table we invite two or more schools willing to experiment with us on various new methods. We choose a problem (rather than a proposition) where considerable public interest already exists; where opinions are still in early formative stages; where no one proposal has emerged as demanding immediate decision.

In planning an illustrated debate or discussion there are fewer restraining factors. The method can be used either to "open up" a topic as in the round table or to "close" it as in the modified debate. The method can be used to arouse interest in a problem or to direct interest which already exists. We try to place our illustrated broadcasts at the most strategic spots on our schedule for we have found that more people are reached by one of these programs than all the rest of our 150 or more debates combined.

Finally, we may turn to the specific steps in preparation for a radio debate or discussion. The writer will briefly describe some methods which have proved useful for each of the three main types of programs.

Modified Debate

(1) *Establishing time limits.* Although there are several good alternatives the writer usually divides the time in a half hour program as follows:

1st affirmative	7 minutes
1st negative	7 minutes
2nd affirmative	5 minutes
2nd negative	7 minutes
Affirmative rejoinder	2 minutes

[2] See: Milton Dickens, "Better Radio Debating," *Emerson Quarterly*, Vol. XIX, No. 2, February 1939, for a description of the "illustrated" debate. Briefly, in an illustrated debate one presents the arguments by means of appropriate radio devices, such as, music, sound effects, dramatization, or the like. The total effect is in some respects comparable to the *March of Time*.

(2) *Writing scripts.* Students are required to write out most of the debate, i.e., first affirmative writes all seven minutes, first negative writes about five minutes, etc. In writing these, they are regarded as "scripts" more than as "speeches." Emphasis is laid upon the use of a variety of rhetorical devices [3] and students are required to study the scripts of various successful radio speakers.

(3) *Learning to read from scripts.* As soon as the written work is satisfactory students are drilled in reading. This is usually done in our Radio Workshop, using regular audition apparatus and methods. To improve communication students are frequently rehearsed in small groups, reading to one another.

(4) *Writing rebuttals before broadcasting.* Arrangements are made by correspondence with the visiting team so that an hour or two before the scheduled time, the two teams hold a meeting. The first affirmative reads his manuscript. The first negative then changes or adds to his script in whatever fashion he desires. Having done this, he reads it to the affirmative in order that they may revise the second affirmative script. The debaters continue in this fashion until the entire debate is in manuscript form. This procedure results in more thoughtful rebuttals, smoother wording, more accurate quotation of opponents, better timing. It is fair and equal for both teams.

Round Table

(1) *Preparing the outline.* To get ready for a radio round table the writer meets with his students to check their research and help them prepare an outline for the entire program. Copies are submitted to the other schools participating. In the margin of this outline is indicated the amount of time to be devoted to each sub-topic.

(2) *Learning to "ad lib."* Although only two will be chosen to represent us, at least six students will prepare for a round table. The six will meet several times to hold informal practice discussions, using the outline as their guide. The writer or an assistant is present to give criticisms. We seek to establish in the students an attitude of cooperation, objectivity, thoughtfulness. We try to teach them to speak with meaning, communicativeness, animation, sincerity.[4]

(3) *Rehearsing all participants.* By advance arrangements with visiting schools one or two complete rehearsals are scheduled before the time of the broadcast. The writer frequently acts as chairman

[3] Cf. Millson, *op. cit.*

[4] For an excellent treatment of discussion-participation see: McBurney and Hance, *Principles and Methods of Discussion*, Harper & Bros., New York, 1939, Chap. VII.

since this tends to result in a better program and affords a better opportunity for teaching. The chairman's duties during both rehearsals and broadcasts are numerous. He must give a brief opening statement. He must choose the order of speakers after the discussion gets under way. This is usually done by means of hand signals He alternates speakers so as to produce a fair division of work and, if possible, a contrast in viewpoints and voices. He must signal the speakers so as to provide a fast pick-up of cues (often he should signal students to "break in on" one another.) He must be ready to fill in any gaps which may occur, must hold the group to the outline and to the time limits, must provide transitions where needed, and summarize progress at the end. In addition to all this he must try to set the atmosphere so as to provide for animation and naturalness.

Illustrated Debate

(1) *Group research.* Fifteen or twenty students are put to work on various aspects of the general topic. They meet several times for group discussions in which research is pooled and ideas exchanged.

(2) *Preparing outline.* The coach meets with the two or three best informed students and prepares an outline. Usually this means: selection of about four main issues; notation of both affirmative and negative arguments on each issue; notation of probable radio devices to be used in developing each argument.

(3) *Writing script.* The script may be written by the coach, the teacher of radio, or any other faculty member or student with a flair for the job. Or the outline may be broken into segments and a number of students assigned to write portions. In the latter case the coach or other competent person must assume the job of putting the parts together and giving the whole script unity and polish. The script may be checked for factual accuracy by a faculty member of the department most closely related to the topic. For detailed ideas on the writing of such scripts the reader should study one or more examples.[5]

(4) *Choosing the cast.* The entire squad is auditioned early in the year and careful notes made. Each student is tried out on a variety of

[5] Several of our scripts are available in published form. One is in: Sherman Lawton (ed), *Radio Continuity Types*, Expression Co., Boston, 1938, p. 412. For another see: Garland and Phillips, *Discussion Methods*, H. W. Wilson Co., New York, 1938. Part of a third is reprinted in: Paul Sheats, *Forums on the Air*, Fed. Radio Educ. Committee, Washington, D. C., 1939, p. 56. The writer has some unpublished scripts in mimeographed form which he will send to interested persons on request.

different kinds of script, such as, conversational speech, forceful speech, dialect, dialogue, several dramatic roles. Ability to provide music or unusual sound effects is also noted. From the results of these auditions the director is able to select a cast.

(5) *Rehearsing.* With an experienced cast three rehearsals may suffice. With a new group more would be necessary. Four people are needed for proper production, two in the control room and two in the studio. These four must act as a smoothly working unit, having agreed upon a division of responsibilities in detail and having devised a set of silent signals. The director stays in the control room and is responsible for coordination and timing. He also signals the assistant director in the studio regarding distances from microphone or other details. The assistant director is responsible for handling the members of the cast, getting them to and from the microphones, etc. The third production man stays in the control room to handle the turntables. The fourth is in the radio to handle sound effects from there. During rehearsal either the director or his assistant will interrupt when necessary to criticize.

To summarize, there are at least four major differences between radio and platform debating: less time is available; the debater cannot see his audience; the audience cannot see the debaters; members of the audience respond differently to one another. The implications of these four factors have led the writer to discard the practice of broadcasting unmodified platform debates. Instead, he now favors three types of programs: modified debates, round table discussions, and illustrated debates or discussions. He has suggested how these types may be planned as part of the season's schedule; and has indicated methods of preparation for each type.

The writer realizes that his program is weak and tentative when compared with what remains to be done. By enormously multiplying the number of possible participants, the coming of radio opened up new vistas for those interested in the democratic processes of public debate and discussion. One might expect that those new vistas would challenge exploration by leaders in public affairs, by leaders in the radio profession, by leaders in colleges and universities. One might even expect that, of these three groups, the third would be the best qualified and most eager to take the lead in exploring and experimenting. And yet, of all the groups who should be vitally concerned, we intercollegiate debaters and coaches have so far been least productive. We have not only failed to make any significant advance in the exploration of the new field, we have not even climbed the fence.

AN APPROACH TO SPEECH IN THE ELEMENTARY CURRICULUM

HILDRED SCHUELL

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IN THE elementary curriculum we find that speech is usually approached in the following ways: through the auditorium situation, through creative dramatics, through choric speech, and through speech improvement, based on sound formation, sound discrimination, and pronunciation. All of these procedures are educationally useful, but to be valuable they must be integrated with the process of language development, upon which psychological and intellectual growth depends.

Psychologists tell us that language is thinking by the use of symbols, which are words, and that the requisites of growth are the acquisition of ideas, and the development of meanings: that is to say that vocabulary is not an end in itself, but an attribute of knowledge and understanding.

The child possesses ideas derived from his environment, which may be good or bad, from the radio, from movies, from comic strips, from his playmates, and his immediate experiences. These ideas are incomplete and unrelated, and may be distorted, false, and meager. It is the responsibility of the school to provide experiences which will enlarge and enrich these concepts, and develop meanings, relationships, and values. It is therefore fundamental, at the elementary level, to create a background of language rich in ideas and meaning, and one which will stimulate activity, which is participation, and creativity, which is new associations and expressions of these ideas, meanings, and relationships.

This brings us to the inclusion in the curriculum of a large body of literature selected for its excellence and beauty of expression, and its relatedness to the emotional and mental level of the child. It should include the mythologies, the classics in the field of children's literature, and poetry from Mother Goose to the present time which is direct enough and simple enough for children to enjoy; through this material the child may share racial experience, and form concepts of the world, of peoples, of time, of social progress, and intangible values. The mythologies take him back to the beginnings, to the wonder and awe at natural phenomena which was responsible for many superstitious beliefs, and for the beginnings of the sciences, as well; the legends of Arthur and of heroes present ethical standards and ideals

struggling to impose order upon barbarism; the Robin Hood cycle shows the social evils and injustices resulting from unprincipled authority; such lyrics as *"Pippa Passes,"* Emily Dickinson's *"Morning,"* and *"Stopping by Woods on a Snowy Evening,"* by Robert Frost, lead the child directly to discover the joy and beauty of the physical world.

The most vital methods for presenting this background are those of dramatization and choric speech, because these activities offer the most complete opportunities for group participation, for repetition and development, and for creativity. The first step is a social one, a conversation in which new background material is presented and related to what the children know or have experienced. They listen as the poem or a part of the story is read aloud to them, and discuss the words and concepts which are new to them. The new words have thus a direct relationship to the meaning to be conveyed, and are re-employed immediately for that purpose.

In dramatization the child identifies himself completely with the new experience. The language he uses is his own, enriched by new concepts, as he communicates in his own way the meaning he has grasped. Besides meaning, motivation, and immediacy for language development, there is also repetition, for as new parts of the story are developed they will be added to the part already learned, until the story can be presented adequately as a whole. This process will involve retelling by the children, suggestions and criticisms, and probably requested rereadings of parts or the whole. It is necessary and entirely possible in an average-sized class to have every individual participating actively every class period. If material is well-chosen and well-adapted group enthusiasm will carry to every individual and every child will wish to do as much as he is able. Here the teacher's awareness of individual needs and individual differences will be at work to direct encouragement, praise, and opportunity where it is needed for development. She will also need to direct the suggestions, criticisms, and evaluations by which standards are evolved, for there is no more virtue in a poor dramatization than in a poor spelling or arithmetic lesson.

Choric speech is valuable because it involves group activity at every step, and because there is a definite motor response, and an ideational one as well, as the child interprets meaning through the flow of words, phrases, and sentences which he has at his command. Rote learning is only the beginning of this process; added to that is the necessity for conveying meaning through words, voice, rhythm, and

action. It should be emphasized that choric speech is a group attempt to convey meaning through words which are in themselves beautiful and implicit with meaning; that it should be done simply and naturally, and that artificial and theatrical devices are extraneous and detract rather than add to what is desired. Probably no movements should be introduced unless ballad materials is used, or something else which pantomimes as readily.

If all the poems used are placed in a notebook which the child keeps from year to year, this may become an anthology the child will turn to frequently and like to review.

Choric speech offers a good starting point for speech improvement, for in order to realize meaning adequately voices must be used correctly and sounds must be exact and clear.

One might add that while literature is used as a background for extending and enriching concepts, when that background has begun to be established creativity is possible which cannot come from an impoverished fund of ideas. The creative impulse aroused through interest can be expressed in many ways.

For example, in "*The Bluebird*," Tyltyl asks, "Who are the beautiful dancers?" and the fairy answers, "They are the hours of your life." An experience with rhythmic or creative movement here, representing the hours, and the characters of Bread, Sugar, Fire, Water, and so on, as they come to life, helps to secure the physical freedom and control which are elements of poise and grace, and may lead to the creation of interesting and original movement patterns.

Or Christmas may suggest toys, and the movements represent jointed dolls, rag dolls, tin soldiers, or mechanical toys the children have seen. They may suggest that the scene is a toyshop or a playroom, that the time is midnight, and the toys may come to life until the clock strikes one. The children divide in groups and decide what happens next. The result will be a number of pantomimes all different. The activity may be carried further in various ways depending upon what outcome you wish to secure. If they need rhythm and coordination music with well-defined rhythm may be played and they may repeat the pantomimes, this time timing their movements to the beat of the music; or you may secure language development, adding words by having the toys talk to each other.

Much less often you may add costumes and settings and develop a formal production. When this is done all the processes involved should be carried to as high a point of perfection as is possible, because the objectives here are to set standards and to develop appreciation.

One group developed an interesting pantomime based on the Caxton version of *"St. George and the Dragon,"* and the final production of it involved many kinds of experiences for them. In this case a musical setting was arranged for them so that the story was told by a chorus singing off-stage. Their activities involved a study of the costumes of the period, making a color scheme for both lights and costumes, dyeing flannel to achieve the rich texture and colors necessary, unravelling hempen rope for flaxen wigs and braided tresses, and finally constructing a convincing dragon. Performed entirely with rhythmic movement, with colored light, against a gray cyclorama, it was not so much a play as expression and completion of an experience which was satisfying and beautiful to them.

Or another form of expression may be chosen. *"Peter Pan"* may inspire a bulletin board mural or picture maps showing the geography of the "Never-land." In our school a project developed in the art room created a colorful and imaginative mural now permanently covering the back wall of the auditorium, showing characters from favorite stories used from year to year.

"Poems by a Little Girl," brought forth lines presented with, "This is my poem. Do you think it is as good as Hilda Conklings?"

On a little stage, many another Alice has entered another Wonderland, and encountered fantastic creatures and adventures created not by the imagination of Lewis Carrol, but by that of a sixth grade child, while *"Six Who Pass While the Lentils Boil,"* has been responsible for new ballads and ballad-singers, understanding and using the mediaeval tradition of improvisation and refrain.

It should be emphasized that throughout speech activities in the elementary grades there is no idea of performing; their entire function is to develop the ability of the child to use speech naturally and freely in a social situation, to convey ideas adequately, and to find and communicate meanings. He is without self-consciousness because he is thinking about the ideas he has to express and not about himself.

Through activities such as these, where children are using speech at their own level and in relation to their own projects it is but one step further to use the techniques and devices of speech improvement consciously to refine the processes of speech. The teacher knows the level at which the children are using speech, and their speech needs, and it is upon this that speech improvement must be based.

It is frequently asked whether a special speech teacher needs to be employed in an elementary school or whether all teachers should be required to have speech training. It is doubtful whether every teacher

can be required to have enough training in speech to give her the techniques necessary for giving adequate speech training consistently in all its aspects, and to give at the same time, the necessary help and training to the group of children in every building with special speech problems, whose difficulties are too often allowed to go unremedied until the handicap has worked deep psychological damage. Without enlarging the elementary staff an organization can usually be effected to include one teacher who can work individually with all the pathology cases in the building, and carry on at the same time a speech program which will enrich the development of every individual because it has a fundamental relationship to the growth and educative process.

INTRODUCING A PRIMARY SPEECH PROGRAM TO CLASSROOM TEACHERS

CATHERINE ZIMMER and MARJORIE PRATT
Shorewood (Wisconsin) Public Schools

FOR many years educators have been greatly concerned over the reading program in the elementary grades. University professors have organized reading clinics and conferences. Administrators over the country have planned meetings on problems in the reading field. Text book publishers have spent large sums of money in developing reading materials in line with recent research in reading.

Similarly have the fields of arithmetic and spelling received much attention in the past from both educators and publishers.

Up to the present time, very little has been done to direct the attention of teachers to the speech of the children they teach. School people seem to have assumed that speech is something that evolves naturally, in more or less of the "Topsy" fashion. This is not true. Correct speech must be taught and it must be taught during the early years when speech habits and patterns are formulated. Through planned speech training during the child's first school years, incorrect slovenly speech may be averted and speech disorders which may prove serious, can be corrected.

Administrators over the country are aware of the grave need of speech education in the elementary school and are at a loss to know how to provide for a speech education program.

Many school executives see no way to provide for a speech specialist in their system, and even in the systems where one is employed

so much clinical work is needed that the specialist spends her time with speech re-education and has little left for a speech education program. Since few elementary teachers have had training in the teaching of speech, merely organizing a speech program will not assure effective speech teaching. Not all elementary teachers will attend summer schools and many summer schools do not offer a course in the teaching of speech for the elementary grades.

The problem seems to resolve itself into how to train teachers in service so that effective speech teaching will result.

Last year a speech training program for teachers in the kindergarten, first and second grades was initiated in the Shorewood Public Schools.

The setting up of the program in the Shorewood system was a gradual process. Several curriculum meetings were devoted to discussion of such matters as the following:

1. The obvious advantage of prophylaxis in speech, as in other fields; the lack of economy in permitting undesirable speech habits to develop in the earlier years, thus requiring reeducation later.
2. Possible ways in which constructive speech training could become a part of the primary grades' curriculum.
3. Activities now used which contribute toward good speech.
4. Description of common speech faults, together with discussion of how they may be recognized, and classroom procedures that would help eliminate them.

Following these discussions, suggestive outlines were distributed among the teachers, offering specific ways of achieving relaxation, of training ears to hear and discriminate to a degree commensurate with the ability of the age of the children, of encouraging adequate projection and hygienic use of the voice, and supplying jingles and verses useful for drill on specific sounds, and for choral speaking.

Demonstrations were given in which an upper grade speech teacher, using her own children, gave techniques and materials largely adaptable to the primary grades.

In order to bring the teachers in touch with literature in the speech field, the books from our own school libraries were made available to them, and each primary teacher read and reviewed for the others the book of her choice. Also, each month an annotated bibliography of pertinent articles in current periodicals was sent to each teacher.

Of course, the speech re-education program required that the children who went for this special help should be carefully discussed with the classroom teachers. The latter were asked to comment on

the progress of these children at four specified times during the school year.

No more definite direction was given to the work than has been described in the preceding paragraphs. It was hoped that some of the teachers had been stimulated to recognize their own speech needs as well as those of their children, and to begin to acquire a feeling for what they can do to meet these needs. No attempt was made at supervision of the work, except that advice was given whenever it was sought, and rooms were visited when the invitation was given. In one case a second grade that had given considerable time and effort to speech work made recordings, both of the individual voices and of the entire class in choral speaking.

In the spring, anticipating projection of this speech program, the writers decided to issue a questionnaire in order to get a sampling of present practice from schools where an elementary speech program is now functioning, and from schools where the situation is comparable to that at Shorewood. Thirteen out of the twenty-nine schools to which questionnaires were sent responded. The very lack of standardization in this work makes an accurate summary of the answers to the questions impossible, but the following trends are observable.

1. A speech specialist assists with and supervises the program which is carried out by the classroom teacher. (The latter is preferably trained in speech fundamentals, but in some cases has as yet no such training.)

2. The classroom teacher observes her children and refers cases to the specialist who in turn further examines, diagnoses, and recommends for special help if advisable.

3. Schools are beginning to set aside definite though short periods for speech training for all children.

4. All teachers are becoming increasingly aware of the need for building good speech as a part of all school activities.

5. Where an elementary school speech program exists, it ordinarily functions from kindergarten through the first six grades, and often beyond.

To get the reactions of the Shorewood primary teachers to the above points, written criticisms and suggestions were requested. Accompanying this request was an evaluation of what had been accomplished by the teachers in the first year in which their attention had been focused on speech.

With the findings of the questionnaire and the teachers' comments as a background, and the experiment of the past year as a starting point, a plan has evolved which seems practicable for the present year.

Teachers of grades one and two first make an analysis of their children's speech, aided by the simple chart shown on the opposite page.

SPEECH ANALYSIS CHART

Teacher———— Grade——— Section——— School———— 1939–40

Names	Voice						Articulation: Sound substitutions													Nervous Disorders		Comments
	Aphonia	Husky Voice	Strained, hard voice	Abnormal pitch	Nasality	Denasalization	s (*see*)	z (*zoo*)	ʃ (*shoe*)	dʒ (*jump*)	θ (*thing*)	ð (*they*)	k (*bite*)	g (*game*)	l (*leg*)	r (*red*)	ŋ (*sing*)	Others	Oral Inactivity	Stuttering	Cluttering	

DIRECTIONS FOR USE

1. Place a check (*V*) after each name in the column descriptive of the defect observed.
2. If the child's speech is normal, so indicate in column "Comments."
3. Observe each child several times before considering record complete (check speech both in reading and talking). If defect appears only in talking or only in reading, indicate under "Comments."
4. The situation should be entirely informal for the child, and he should not be aware that his speech is especially under observation.
5. Return sheet to Curriculum Office by the end of the fourth week.

Definitions (to assure uniformity, the terms used will be interpreted as follows):

1. *Aphonia*—complete lack of ability to produce voice, to phonate.
2. *Husky voice*—lacking clearness of tone.
3. *Strained, hard voice*—tense, lacking normal vibrato.
4. *Abnormal pitch*—voice pitched unusually above or below the norm for child of age and sex under consideration.
5. *Nasality*—excessive nasal resonance in the voice.
6. *Denasalization*—lack of sufficient nasal resonance in the voice, as when nasal passage is blocked by catarrhal condition or adenoids.
7. *Sound substitutions*—use of one sound for another, as θ for s, or w for ɹ.
8. *Oral Inactivity*—limited, sluggish activity of the tongue, lips, or jaw.
9. *Stuttering*—speech characterized by repetition, hesitation, or prolongation of sounds.
10. *Cluttering*—rapid, nervous, indistinct speech.

The chief purpose in the teacher's analysis is the training it gives her in listening critically and in learning to distinguish the deviations from normal. The chart is far from exhaustive, but it will at least serve as a guide, and is so designed as to make demands only upon the ear of the teacher, not upon knowledge she does not possess for diagnosing the case. In other words, the terms are simply descriptive of the speech heard in so far as this is possible.

Since reliable data are especially necessary these first experimental years, the teachers' analyses will not be relied upon alone, but the speech specialist will make a thorough survey of grades one and two. She will discuss with the teacher the speech characteristics of each child. Recordings will be made of each child's speech in September and in June to provide some objective measure of improvement during the year, and to supply examples of different levels of speech excellence.

The needs which the survey reveals as common to most members of each group will be the basis of the work planned for them. Small groups within the class sharing similar problems will be given additional training, just as is done for pupils needing special help in reading. (Clinical cases in the school go to the speech specialist for re-education as always, of course).

A series of lesson plans will be worked out with each teacher. An effort will be made to implement each with material and methods to use in attacking speech problems as they arise. Activities which will be used this year will include relaxation exercises, phonetic drill, ear training, speech games, choral speaking and creative dramatics. Constant emphasis will be placed upon application of the speech lesson throughout the day. Speech must be kept in its natural place as a part of all the day's activities at the same time that definite speech training is being given.

The program will be extended into the four- and five-year-old kindergartens next year. Several items of this year's policy await confirmation by the classroom teacher. Placement of the speech work in the day's routine is one of these. It is being recommended that this occupy not less than ten minutes on any day and that it follow the morning relaxation period.

Plans at present suffer from many limitations, and especially from being stereotyped and in a measure inflexible. This situation will be automatically relieved as the classroom teachers become better trained in speech (aside from efforts within the system to increase their knowledge of speech fundamentals, it is anticipated that the teachers

will avail themselves of courses in this field in colleges and universities within the next few years).

The greatest contribution to primary speech education will doubtless come from the exchange of plans and procedures used in schools pioneering in this field. Shorewood is indebted to several teachers of speech elsewhere for their criticisms and suggestions concerning the plan being formulated. Perhaps through the elementary section of the National Association of Teachers of Speech a clearing house may be operated so that elementary teachers will be kept informed of speech objectives at the various age levels and successful means of accomplishing them.

THE DUTCH LANGUAGE IN NEW YORK STATE

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THE philologist constantly explores the provinces of language in his encyclopedic attempt to reconstruct the past. Many times his quest leads him into the domain of the ancient dead languages. Seldom, however, does he have the chance presented by the remnants of the Dutch language in New York State to study, not only the influence of an alien tongue upon English, but also a language in the final stages of transition from a living and useful instrument to an extinct mode of speech.

Comparatively little has been done by way of complete investigation and collection, either by local or other scholars, despite the attractiveness of the problem and the urgency of solution.[1] Thirty years ago Carpenter remarked that spoken Dutch in New York State would soon be a tradition, rather than a practice. Yet, within a radius of twenty-five miles of Albany, especially among the farms lying at the foot of the Helderberg escarpment, are farms of the descendants of the early Dutch settlers. Occasionally, it is reported, the tongue of the Netherlands may still be heard among them.[2] To track down and

[1] Accomplishments such as the collections of J. F. Bense and the survey article of W. H. Carpenter in Modern Philology for June, 1908, are important, though not conclusive. See J. F. Bense, *Dictionary of the Low-Dutch Element in the English Vocabulary*, The Hague, 1916–33.

[2] L. G. Van Loon, *The Dutch Dialect of Old New York*, The Hague, 1938, pp. 1, 7.

record what Dutch is still spoken in Albany County is an adventure that should delight any philologist.

The Hudson River valley was once the stronghold of the Dutch language and culture in America. New Amsterdam (New York City) on the south, and Fort Orange (Albany) in the north were terminal points of Dutch power and influence. Following the English conquest in 1664, a decline set in, although for many years the Dutch tongue was dominant in both civil and social affairs. An estimated population of more than 10,000 lived on Manhattan Island at this time, and spread up the valley to Albany. Despite the large numbers of English-speaking people who came in the wake of Admiral Nichols' fleet, the Dutch settlers clung tenaciously to their own language and customs. Regular Sunday services were preached in Albany churches in the Dutch tongue until the outbreak of the American Revolution.[3] H. L. Mencken declares that some two hundred New York State Dutchmen were speaking Holland Dutch as late as 1910.

The original Dutch, spoken by the settlers and their negro slaves in the seventeenth and eighteenth centuries, was "the south Holland or Flemish language . . . which became mixed with and partially influenced by the English, having borrowed from the Lenâpe-Delaware Indian language a few plant and animal names. . . ."[4]

The scholarly apparatus of the man who undertakes this task of collection and analysis ought certainly to include some facility in the use of modern Dutch, both written and spoken. It would be quite in order, too, that he cultivate an acquaintance with the early dialect mentioned by Mynheer Verster.

The sources of information available to him, in addition to interviews with "oldest inhabitants," include the legal and other documents on hand in the Albany Institute of History and Art, and those in possession of the city's old Dutch families; the records still in the old Dutch churches; and the files of Dutch papers among the archives of the State Education Building at Albany. Place names abound—Fort Orange, Beaverwyck, Kinderhook, Norman's Kill, to mention but a few. Then there are the names of old Albany families—Van Rensselaer, Pruyn, Lansing, and scores of others. It would appear, therefore, that maps and city directories are a first line of approach.

The methodology best suited to the problem is a matter for debate. The worker might evolve his own, or he might turn to those

[3] Mencken, H. L., *The American Language*, New York, 1936, p. 108.

[4] Verster, J. F. L. de B., *Holland-America*, Amsterdam, n.d., p. 16.

of several men whose efforts in the past have contributed toward final solution of the study. W. H. Carpenter summarized Dutch contributions to English under three headings:[5]

(a) Dutch influence upon English in the sixteenth and seventeenth centuries as it came from Holland through France or England, and thence to the English colonies.
(b) Colonial Dutch influence upon colonial English in South Africa, the East Indies, and the New Netherlands.
(c) Dutch influence through direct action of the Dutch upon English in America.

The method of G. N. Clark refines the process of sifting and eliminating, for his categories include grouping of words into such divisions as: apt, racy, and characteristic words; those of land warfare; those of commerce; those dealing with commodities; and words connected with the fine arts.[6] A word of caution is in order, in so far as the acceptability of some findings is concerned. Occasionally, an inaccuracy creeps in, making it highly desirable that the scholar entering the field establish, to his own satisfaction, the truth of reported findings of his predecessors. For example, Professor Clark permitted what appears to be three errors among his lists. He has cited "belay" as of Dutch origin, although the New Oxford dictionary indicates it to be from the Old English "belecgan;" "drug" is not from the Dutch, but from O. F. "drogue;" while "gin" is simply a Dutch adaptation of "Geneva."

Assimilation affords a good entering wedge into the problem of transition from Dutch to English; for example, some words were adopted bodily, as *town, smoke,* and *goodbye.* Others were accepted with slight change, as *säns* for "since," and *belange* for "belong." Some examples of literal translation, as *blaubääse* for "blueberry," may also be found. There are also a few provincialisms resulting from additions of the prefix "ge-" to indicate the past participle, as in "gemailed."

It is very easy for anyone who has spent much time in Albany County to pick up many words in common use, each of them obviously of Dutch origin. Examples include: "boss," from the Du. *baas,* a leader; "cruller," from the Du. *krullen,* to curl; "dorp," from the Du. *dorp,* a village, specifically, Schenectady; "patron," from the Du. *patroon,* a wealthy or influential friend; "kil," from Du. *kil,* a back channel.

[5] Carpenter, H. W., *Dutch Contributions to English in America,* Modern Philology, June, 1908, p. 53.
[6] G. N. Clark, *S. P. E. Tracts,* No. XLIV, 1935.

The purpose of this paper has been two-fold: to indicate that there are still some people speaking Holland-Dutch in Albany County; second, to attempt to stimulate scholarly interest in the problem of the influence of Dutch upon English in New York State. The work of Mynheer Bense is highly to be commended, though much remains to be done if a permanent linguistic memorial is to be raised to the Dutch. This paper can pretend to nothing more than an introduction to the problem. If it succeeds in encouraging greater study of one of the most interesting problems of the day in comparative philology, it will have served its purpose.

SUGGESTIONS FOR BIBLIOGRAPHICAL STUDY

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TALKING DICTIONARIES

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THE idea of a talking dictionary is bound to occur to someone sooner or later in this age of the microphone. It may be suggested by similar inventions, such as talking books for the blind, mechanical speakers like the Voder, or foreign language aids like the Translaphone. It has almost been anticipated by the new "Talking Books," which are word lists, with a Translaphone device for stopping the record at a given point, and you would have a talking dictionary in embryo.

To the student of English and American lexicography, the evolution of method in representing the sounds has already pointed the way. This evolution has always been toward directness. At the present stage it has reached a certain limit. Pronouncing dictionaries have gone about as far as they can go, in print. Letters cannot duplicate a sound; they can only symbolize it. This situation resembles an older stage, when description of the sounds, which could not symbolize or

represent them, had to be replaced, or at least supplemented, by re-spelling. Just as the 18th century advanced from description to re-spelling, it now appears that the 20th century must go ahead from visible to audible devices.

The story of pronouncing dictionaries is one of steadily increasing directness of method. The beginning came in 1723 when Thomas Dyche introduced accent marks. In 1757, more fully in 1766, James Buchanan began to re-spell the words. Re-spelling has had three stages: the first, which may be called the diacritic, made use of varied letters and types, diacritical marks, and omission for silent letters. The very system, though improved, persists to-day in the Webster and Century dictionaries. Phonetic re-spelling, the second stage, came in with Smalley's *American Phonetic Dictionary* of 1855. The alphabet of the International Phonetic Association made a third stage possible, as in the International Phonetic Dictionary edited by Robert Morris Pierce in 1904. Modern general dictionaries use pronouncing methods which are diacritic, as in Webster; diacritic and phonetic, as in the Standard; or diacritic, phonetic, and international, as in the Oxford.

Can re-spelling develop further? Perhaps it can, in the special form of international shorthand dictionaries or of pure phonetic dictionaries. Aside from these possibilities, progress lies beyond re-spelling, not behind it. Forward looking dictionary makers may begin to publish supplementary recordings. A suggestion to this effect has been made to the authors of the new Kenyon-Knott American dictionary. How much of such accessory recording could be added before it would be fair to call a pronouncing dictionary a talking dictionary?

Let us imagine an apparatus which will give (with or without general lexical information) an understandable and reputable pronunciation of any word on demand. Ultimately we should be able to hear the desired word alone, without going through *aphasia* to get at *asthma*. A list is not sufficient—there must be some way of sounding and repeating a wanted entry in isolation. The Translaphone device, unlike the new Expression Company's "Talking Books," fulfills this requirement, and similar devices are familiar to laboratory workers in Speech or Experimental Phonetics. The laboratory, whether in a university or in a commercial broadcasting, telephone, or moving picture company, seems the most likely location for the earliest talking dictionaries.

Such a "wordomat" need not be a Voder, or mechanical speaking

instrument of any kind. If at any time a phone-writer or typophone should be invented which will translate speech into print, and print into speech, the talking dictionary would probably be involved in the resulting changes in our language usage, but in its first stages the talking dictionary need not be nearly so revolutionary.

For a long time to come the talking dictionary may merely supplement the printed dictionary. This time may prove to be a valuable resource, and there will be plenty of it if comparison with the previous period means anything.

Compare the age of the press and its lexicography, with the age of the microphone and its possible lexicophony. If European printing began about the middle of the 15th century, English dictionary making began not earlier than the beginning of the 17th century; and it did very little with vocabulary, definitions, and spelling until the 18th century, a good three hundred years after the first bookmaking. By contrast the microphone is only an infant and the telephone is only a child. During the ample time which may reasonably be expected to pass before talking dictionaries develop their full capacity or even begin to appear, the printed dictionaries with their background of linguistic knowledge will probably continue to contribute much toward the solution of difficult problems, especially in the field of usage and standards.

The function of the talking dictionary in giving out a current, reputable pronunciation of words brings up one of the most vexing problems of usage. Will that problem be less vexing a hundred years from now? Will pronunciation go the way of spelling, and become relatively uniform through the English speaking world? Again, comparison of the two periods, the one just passed (though susceptible to further development) and one just beginning, seems to suggest some kind of an answer. The analogy with its related factors or tendencies may be seen in the table at the top of the facing page.

Mass publication in print probably reaches millions of readers to-day, but mass publication by means of the microphone, that is, all the varied systems for broadcasting, relaying, and recording speech, has begun with millions and is rapidly winning listeners by the hundred millions, within the limits of our own language. Already there is more voting, more education, more attendance at dramatic (especially moving picture) productions, speedier journalism, now better termed "horalism" since the news, in the words of President

[1] Radio address, Sept. 3, 1939.

Age of the Press	*Common Factor*	*Age of the Microphone*
Printed for millions	Mass publication	Broadcast for hundreds of millions
Upper middle class	Class rising to power and culture	Lower middle class
Latin to English	Curriculum shift	English to speech
British Empire	National and international language	United States and British Empire
Permanent print and libraries	Records	Recordings and "vocaries."
"Fixing" the language wholesale	Standardization efforts	Tempered by experience and science
Spelling	Standardization success	Pronunciation
Lexicography	Dictionaries	Lexicophony

Roosevelt, is available "at every hour of the day."[1] Within the complex of causes responsible for this increase in culture circulation, surely the microphone is the key factor, not only comparable to the press, but immensely more powerful.

If more people are voting, new classes must be thinking. Culture is making new customers. Even though the vertical progress is unimpressive, the horizontal spread is not only comparable to that of the previous period, but again immensely greater. What though the grand opera comes first through a movie musical, history through a costume picture, facts through a radio quiz, ideas by forum? The new listeners want the better life as much as did the rising manufacturers and merchants of the 18th century, for themselves, their wives, sons, and daughters. The new accretions come from lower income groups in labor, agriculture, small business—roughly a lower middle class. Will they want to speak better as their forerunners wanted to write better? Yes. A second question is harder to answer: Will they change to a new class dialect (as did the "gentlemen bred" of the 18th century) or will they be content to cultivate their own?

The schools provide evidence that better speech is wanted to-day much as better writing was wanted a hundred or two hundred years ago. In the area of the spelling bee (not the recent revivals) delightfully depicted in *The Hoosier Schoolmaster* Latin as core subject was giving way to English. The name *grammar school* was retained because English grammar merely replaced Latin grammar, or tended to replace it, in days when Lindley Murray's books sold by the million. Nowadays the name *grammar school* is passing away in line

with a general tendency toward more practical training, which is becoming more and more hospitable to speech as a curriculum subject. Who knows but that speech teachers will have to teach grammar in the future, oral grammar—and arrange pronouncing bees?

The factor of national language is far more complicated than any of the others. As history would have it, English became the language of the greater part of North America about 1763. Another, better known coup of history a few years later made it international, when the United States became a separate nation. At about the same time English was becoming a world language of commerce. Thus we have all the ingredients of the modern problem with us, unless we choose to speculate on Esperanto or Novial. Coming down to earth, we face the difficulty that the mother tongue is spoken in at least two different ways nationally, British and American; and at least three different ways sectionally, Eastern, Southern and General American.

The function of records has been somewhat overlooked in the study of rhetoric and composition. In our talk of exposition, communication, and persuasion we often forget that a man is writing for the record. Proofreading, whether undertaken by the writer or by "correctors of the press" has become an indispensable stage in the process of publication. When men speak for the record, there will be keener interest in pronunciation. At present, microphone speech is considered ephemeral, yet the use of recording machines in teaching increases rapidly, and radio utterances are checked by transcription both before and after the fact. Says Orrin E. Dunlap in the New York *Times*,[2] "The radio disk becomes a permanent record. It is history in the making; an electrical etching that may be preserved for posterity." When the etching motif becomes a bit more widespread, what will happen to the present collegiate vogue for underpronunciation?

Let us not forget that press publication began with precious works of literature, and proceeded through periodicals to the newspaper stage, instead of beginning with rapid fire news and ephemeral entertainment. In the earliest days of printing, it was a simple task to house and record the rare productions. Nowadays the "bibliography" of speech records, if any one has the heart to undertake it, is almost impossible for sound films and commercial dubbings, and Phonogrammic Archives still remain a dream in this country.

Still, when recordings improve, becoming less and less ephemeral

[2] Sept. 3, 1939, p. 10.

both in their mechanical efficiency and in their "literary" contents, they are bound to be collected and housed somewhere. Will the library, which began with manuscripts and learned how to expand for the accommodation of books, be tolerant to this new "literature?" Professor Packard of Harvard has suggested that the treasure house of oral records be called a "vocarium," on the analogy of "librarium." Possibly the vocaries of the future will be able to live under the same roof as the libraries. Certainly the example set by the new director of the Library of Congress is encouraging. In the universities either the library or the Department of Speech will have to assemble some kind of collection soon, if the demand of the teachers for recordings to illustrate good pronunciation continues.

In the age of the press and under its influence efforts were made to "fix" or standardize almost every phase of our language. Lowth's grammar, Campbell's rhetoric, Webster's dictionary, Wilson's punctuation, Walker's elocution, are concrete products which have left a deep impress on our writing to-day. Though the movement has been shown by the late S. A. Leonard and others to have been essentially unsuccessful, it did regulate the spelling and some of the formalities of grammar and punctuation. Will the same efforts be repeated for speech in our period, and will they be wholesale, attempting every field? Safeguards against linguistic totalitarianism are the lessons of experience, namely the very experience of the 18th and 19th century regulators, who unwittingly for the most part were endeavoring to extend mechanization to elements unsuited for mechanization, especially to idiom and intonation. Perhaps the evils of pseudo-elocution had their origin there, for the movement reached into speech as well as writing, much to the ironic amusement of Doctor Johnson. Another modern safeguard is linguistic science, which came of age only after the most decisive moves in the standardizing campaign were made. And now the historical knowledge which can do most to save the priceless idioms of the mother tongue is rapidly being supplemented by laboratory investigations of speech which reveal the basic need of freedom in the oral idiom, the intonation which to be expressive must break away not only from matter-of-fact (or academic) monotony but also from artificial tone patterns.

Standard pronunciation is a different matter. Its units are phonemic, not semantic or syntactical. Though one less remove from actual speech than the letters which symbolize them, they are still symbols which have to be put together to make meaning. Do not these small units tend to be ruled by custom rather than by individual

choice? They are like common currency. Substandard pronunciation is suspect by listeners who expect to understand instantaneously and not to be distracted by foreign or defective phoneme patterns. At present we are confused by the British-American and the Eastern-Southern-Western variants. For the moment we need audiences which will not be offended by really reputable deviations from the home standard, who will not take the Easterner's broad *a* for an affectation or the Westerner's retroflex *r* for a barbarism.

The progress in this matter which is bound to come may well take the opposite direction from that of the pronouncing dictionaries, which have advanced from an objective of "elegant uniformity" to an objective of reputable variation. In 1766 James Buchanan strove for elegant uniformity. In 1937 Daniel Jones strove "to observe and record accurately," without imposing one pattern, realizing that if the people want a standard, this will "evolve itself." Variants are a distinctive feature of the latest Webster dictionaries. Beginning with reputable variation we may find the roads converging toward uniformity less difficult to travel than one arbitrary straight and narrow line.

> Thus dictionary makers do settle the spelling, for they settle the practice of the printing office, and writers endeavor in general to write like a book.

So wrote Alexander J. Ellis in the "General Introduction" to the *American Phonetic Dictionary* of 1855 (p. xvi) in a passage which explains the unphonetic character of English spelling more compactly than any other authority. Among all the products of the age of the press and the movement to regulate the language which blossomed out of it what could be more distinctive than the lexicography? Grammars and rhetorics are for students, but dictionaries vie with telephone directories for a place in many an office and with the family Bible in many a home. The horse and buggy flavor of this last phrase is but reminiscent of the period in American culture when correct spelling was next to cleanliness, and when in the spirit of patriotism Noah Webster initiated a series of world famous word books.

But what have all these things to do with talking dictionaries? In sum total they tell us that a talking dictionary is the necessary next stage of development. Oral publication is accelerating, the lower middle classes want more culture, teaching of language is beginning to shift from written English to speech, the mother tongue remains essentially unified and understandable despite a few divergencies, recordings are taking on more permanency, the standardization which we inherit is likely to be extended, pronunciation will probably go

the same way as spelling. The best that has been done to meet the indicated need, except for the recording devices of Translaphone and the Expression Company mentioned at the outset of this article, is to provide the National Broadcasting Company with a handbook for announcers which supplements the ordinary pronouncing key with the international phonetic alphabet.[3] An important advance this, but amid the speed and mass of modern microphone communication, digraphs (or unigraphs) are only slightly less clumsy than diacritics. It is high time we had actual reproduction of the phoneme patterns in lexical form, not only for the announcers but also for the rest of us. I wonder whether some speech laboratory will take the lead, and be the first to produce a talking dictionary.

THE APPLICATION OF AESTHETIC CRITERIA TO THE ORAL PRESENTATION OF LITERATURE*

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WHEN I was asked to take a part in the discussion of this subject I hesitated a long time. I could not determine what the *modes* of oral presentation were. The word *aesthetic* seemed illusive, too inbred with theories of art, too indirect a way of getting at simple ideals of good oral interpretation. Then the word *presentation* smacked too much of a lopsided philosophy of the nature and problems of oral interpretation. Yet in spite of these personal objections to the subject it seemed to point towards topics for interesting reflection. I knew that there are many levels of excellence or failure in oral interpretation, and that there are aspects of human experience that are called aesthetic. It was plain that on the basis of these aesthetic experiences certain ideals could be set forth as criteria for the evaluation of any specific act of oral interpretation, or any mode of oral presentation if such could be definitely described. In fact I had already stated some of these ideals in a book called *Literature For Oral Interpretation,* which George Wahr of Ann

[3] N. Y. *Times,* Oct. 22, 1939, Radio section, p. X i.

* Read at the Washington Convention of the National Association of Teachers of Speech, January 1, 1941.

Arbor had first published in 1929. As I have read and reflected around this subject I find that some of those ideals of good oral interpretation which I tried to explain in print ten years ago are about as close to sound aesthetic criteria as I can get. If I repeat some of these ideals and call them aesthetic criteria it will not change their essential nature or their fundamental importance.

As my part in this discussion I should like to think a little about the nature of aesthetic experiences, and then suggest some ideals, springing out of these experiences, that may be used to evaluate oral interpretation. If we really know some of these ideals, as living experiences within ourselves and not merely as aesthetic criteria, their application in judging the worth of any act or method in the name of oral interpretation will be inevitable.

I have no desire to go into the theories of aesthetics, or to set up a classification of modes of oral presentation. The practical world has been wearied too much since the days of Aristotle with fruitless theorizing and futile classification. However, if we are to think about the aesthetic phases of experience, we should know as clearly as we can what we have in mind, even though we may be certain that no two of us will have exactly the same things in mind. Let us ask, first, what is an aesthetic experience, or an aesthetic phase of experience?

It is safe to start with the statement that we are all alive, more or less. We know with more or less clearness from our own experiences that there are times in life when we are aware of a state of mind and being in which the things within us and about us seem to us good or harmful, true or false, beautiful or ugly. There are things that satisfy or irritate us to the very soul, we may say; things that seem in harmony or out of harmony with all the best that we and all men have known; things that fit into or go against our ideals of life and our feelings of the universal and eternal in human experience. Sometimes this awareness is very near and clear in consciousness, but often it is very dull and far away. When these feelings are near and clear we call them aesthetic experiences, but when they are far away and faint we call them non-aesthetic experiences. Sometimes they are so far away and imperceptible that we might call them anaesthetic experiences, that is, if a state of deadened emotional sensitiveness can be called experince. Where there is thinking, aesthetic experiences are probably never completely dead, but just submerged in the depths of impersonal knowledge and indifferent living.

Aesthetic experience is not just one kind of experience apart from all other experience, but it is an aspect of consciousness that

ranges through all experiences with varying degrees of clearness and intensity. It also differs greatly with individuals. I like to think of aesthetic experience as pleasurable and satisfying, yet there could not be aesthetic consciousness or judgment if there were no such thing as the false as well as the true, the ugly as well as the beautiful, and the harmful as well as the good.

It is sometimes said that the distinctive fact about aesthetic experience is a consciousness of the beautiful. But the word beautiful is about as hard to explain as the word aesthetic. Can there be a consciousness of the beautiful without at the same time some feeling of the true and the good, the universal and the eternal? I think not. Surely the false and the harmful, the selfish and the temporary cannot be beautiful. Even the strong sensuous beauty that comes to a sensitive mind from thousands of lovely things in nature has its strength in an unselfish feeling that these things are always and everywhere true and good. Does not the beautiful have many levels and intensities? Surely the beautiful includes those sensuous pleasures-of-the-mind that come sometimes to one who watches the sunlight flooding into a quiet room on a winter's day, or in summer time the dawn coming up or the twilight coming down, or the shadows of clouds floating across a rolling landscape, or frost-covered fields glistening in the sunlight, or multitudinous seas breaking upon the rocks. Contact with nature may be full of experiences in which there is a sense of abiding beauty and goodness. But does not beauty also mean that deep tenderness that comes to us sometimes at the sight of moist eyes, quivering lips, and fast flowing tears? Does it not also mean that satisfaction of discovery and thrill of insight that sometimes comes to us when a clear pure truth illuminates our thinking? Is not the beautiful in its higher forms even more than that which pleases the eye and the ear and the rhythm of movements? Is it not always a deep satisfaction of the mind that comes with a direct personal realization of the eternal goodness that pervades all life?

I have sometimes seen the plain face of a college student grow infinitely beautiful while he or she was in the act of a clear, intense, personal realization of some great truth or pure experience aroused during the oral interpretation of literature. Even pretty faces sometimes become beautiful through the creative contemplation of some ideal of human experience. But it is not the face alone that is most beautiful to me. It is the ideals and meanings in which the face has become blended as an essential and harmonious part. The form of the face, its symmetry, its natural colors, its openness, its directness,

its genuine emotions, and its expressional sensitiveness are lighted with loveliness because their light is the light of an idea and an ideal. I have never seen a dull and stupid face that was beautiful. I have never seen an empty, tone-producing face that was beautiful. I have never seen a rouged and made-up face that in itself was beautiful. I have seen faces take on a degree of beauty in spite of rouge; for the human face is naturally latent with the beautiful where the mind is clear with insight and sensitive with truth and goodness.

Without ideals and meaning in oral interpretation the face is without true beauty. Even its natural prettiness may be passively ugly if there are not ideas and ideals; just as ideas and ideals may be ugly when they do not live truly in the living face and the living flesh. What I am trying to say is that this feeling of the beautiful, that should come often with and from good oral interpretation, comes not alone from the face, or the voice, or the form and movements of the body, or the ideas, or even the ideals, but from a spontaneous unity and harmonious balance of all of these things.

I have no desire to argue about the nature of the beautiful, or its place in aesthetic experience, or its relation to art in general. As far as art is concerned, I prefer oral interpretation when it is not art, or at least not conscious of the fact, but when it is just a true, common sense activity of abundant memory, active imagination, personal insight, and a clear, free utterance in the presence and under the direct inspiration of active-minded and warmly-human listeners. To me oral interpretation needs no classification as art,—or as science, or sociology, or psychology,—to explain or justify it. It is a force in its own right. It is a living experience of the mind and the heart and the whole understanding flesh; and this at times becomes more deeply satisfying to both speaker and listeners than the actual experiences of life itself. What is the beautiful in oral interpretation?

> "A learned man
> Could give it a clumsy name.
> Let him name it who can,
> The beauty would be the same."
> —TENNYSON'S *Maud*

If one has felt the deeper meanings of the beautiful in such things as sunsets and evening stars, in incoming tides and gathering storms, in honest winds against the face, in motionless silence as one sits alone and for a long time, in the pulsations of warm and eager life, and in the touch of vanished hands, he knows directly for himself

what true aesthetic experiences are. It is such first-hand experience that makes us believe that man cannot live most abundantly by bread alone, and that oral interpretation cannot be abundantly satisfying by a show of words and voices and postures and movements alone. It is what makes us know that good oral interpretation, among all the speaking activities, can meet most fully some of the deepest needs of life.

It was probably these deeper needs of life that Wordsworth had in mind when he said,

> "The world is too much with us; late and soon,
> Getting and spending we lay waste our powers.
> Little we see in nature that is ours.
>
> . . . . . .
>
> This sea that bares her bosom to the moon,
> The winds that will be howling at all hours
> And are upgathered now like sleeping flowers,
> For this, for everything, we are out of tune."

This out-of-tune-ness is not limited to nature in the outer world, but is especially prevalent in that large inner world of human nature.

I cannot agree with Wordsworth that we are out of tune for everything, although I know well enough that there is a great need among college students and in the world at large for the awakening of aesthetic experiences. There is great need for the enrichment, purification, and idealization of human emotions, and for a personal and vital realization of the eternal goodness, beauty, and truth that may be found in life. There is no better way to awaken sound aesthetic experience than by the oral interpretation of the right kind of literature.

It is not that oral interpretation in itself is, or should be, beautiful,—beautiful to the eye or the ear alone; just a sensuous appeal to the shallowness of the senses: but that good oral interpretation stimulates directly a deep, broad insight into the abundance and goodness of purified and idealized experiences. It is not the process of oral interpretation that is beautiful. Let us not forget this. The interpreter is never the beautiful; the speech diction is never the beautiful; the voice tones and melodies are never the beautiful; the changing of pitch and volume and time, and the mingling of light and dark voices are never the beautiful; the gestures and movements are never the beautiful; it is only the idealization of human experience that is most truly beautiful: and the depth and richness of this beauty will depend upon the purity and abundance of idealization, and upon

the extent to which the interpreter,—his appearance, his voice, his movements, his whole perceivable behavior and essential personality,—loses, yet finds himself, in this creative idealization.

Let me try to illustrate what I mean by creative idealization as applied to the oral interpretation of literature. Take these simple lines from Riley's "*At Aunty's House.*"

An' all the time the wind blowed there,
An' I could feel it in my hair,
An' ist smell clover ever'where!
An' an old redhead flew
'Purt' nigh wite over my high-chair,
When we et out on the porch.

When the experience of creative idealization is strong enough, the words, "I could feel it in my hair," go far beyond the sensuous pleasure of fresh free wind lightly touching the uplifted face and the unplastered hair. That alone would be enough to live for; but there is the deeper, fainter, yet no less real satisfaction that comes from mixing and purifying of far off memories or anticipations of the soothing touch of a gentle hand across a clear but tired brow.

And all the time the wind blowed there,
And I could feel it in my hair,
And just smell clover everywhere.

It isn't the smell of clover that we want: it is the ideal of universal, all-pervasive goodness that can come to us from the creative memory of sensuous things. It is not the brow alone that is satisfied. It is what we call the whole living spirit, including the brow. It is this spirit-in-the-flesh satisfaction, this creative idealization and enrichment of human experience, that is the one essental of the highest aesthetic experiences in oral interpretation.

If we understand something of the nature of aesthetic experiences that come through life and literature, we understand already some of the ideals that may be used to evaluate oral interpretation. In listing a few of these ideals I shall draw freely from my own writing in *Literature For Oral Interpretation.*

1. The first aesthetic ideal, or test, of good oral interpretation is that *it should ring true to the inner life experiences of both speaker and listeners.* Falseness, insecurity, sham, pretense, affectation, assumed virtues, sophistication, artificiality, straw-man emotions, and all forms of outer deception and inner honesty are inherently ugly.

2. A second aesthetic test of good oral interpretation is that *it must be personal.* It must belong to the speaker and to each listener as his or her own flesh-and-blood tingle. It is not a matter of

art or artifice, of impersonal skills or objective observations, of general comments or arm's-length emotions: it must be a warm, intense, instant, on-the-spot understanding of life in terms of personal experience. Ideas or emotions not personally realized are non-aesthetic or ugly. Speaker and listeners must feel the lifting and controlling power of thought in their own being; and this feeling must go below the forehead and the mouth.

3. A third aesthetic test of good oral interpretation is that *it should be universal and eternal in its trueness, goodness, and beauty.* While it should be intensely personal, it should at the same time be intensely unselfish. There should be no desire for self-display, self-advertising, propaganda, or conscious preaching. There should be no intention to make a passing impression for one's own satisfaction or glory; no thought of pleasing one's self by pleasing, exciting, or entertaining others. Just the universal and eternal trueness, goodness, and beauty is motive and end enough. This is not art for art's sake; it is an understanding of life for life's sake.

4. A fourth aesthetic test of good oral interpretation is that *there must be submission to the natural forces of trueness, goodness, and beauty.* Both speaker and listeners must yield themselves as individuals in company with others to the freedom, the joy, the power, the exhilarations and satisfactions of mind that come from the rich contemplation and utterance of the ideas and ideals that great literature can stimulate. This submission does not mean a weak or passive state, but a great strength and activeness that comes when the natural forces of a life are joined to the natural forces about it. When Tennyson's "Princess" says, "Let the great river take me to the main," she gives us an ideal of this test of submission. When Browning says, "O live and love worthily, bear and be bold," he gives us another ideal of this test of submission. In submission there is no arguing, no contention, no straining to analyze the world or set it right, no criticism of big or little things, no fault-finding, no apology, no insisting on one's own interpretation, or method, or way of life, no resisting or complaining, no desire for a career. There is just a willingness of mind and flesh to live actively and spontaneously in a harmony of the universal forces within and about one.

5. A fifth aesthetic test of good oral interpretation is that *it must stimulate and satisfy the constructing and creating activities of the mind.* It must make its appeal not primarily to the eye and the ear, but by suggestion to the memory and the imagination. It must be primarily selective more than photographic, idealistic more than literal, significant more than factual, "such stuff as dreams are made

on." Words disappear, walls melt away, and speaker and listeners forget each other as they find themselves far away in the magic presence of things not present, and in the midst of experiences that can never be. Actuality and every-day objects close at hand are either non-aesthetic or ugly. Creative contemplation is always richer as an aesthetic experience than actual sensation or possession.

6. A sixth aesthetic test of good oral interpretation is that *there must be mental-emotional balance.* There must be a harmonious mingling of rational and emotional activity, with the rational activity always in control. "No matter how powerful the emotion may be, the understanding and reason should be strong enough to match it and go with it as a dominant force. Emotion can never be too strong if matched and guided by intelligence. In fact the very essence of great emotion is great intelligence. Perhaps the secret of great intelligence is great emotion in control." (*Literature For Oral Interpretation,* page 43.) The emotion should never completely submerge the sense. The roar of the voice should never drown out the meaning, or the throes of the muscles destroy the clearness and coherence of ideas. Nor should a false intelligence,—an upper-lip mentality, freeze life to death. There is ugliness both in aloof rationalism and in unbridled and neurotic emotionalism; but probably the greatest source of ugliness in oral interpretation today is unbalanced and false emotionalism.

7. A seventh aesthetic test of good oral interpretation is that *there must be continuity and rhythmic ease.* The flow and ebb of meaning, the rise and fall of emotion, the changing energies of breathing and utterance, the movements of the body and the expression in the face must be without dead spots or blocking, hemming and hawing, monotony or false variety. There should be the pleasure of perfect timing of ideas, emotional surges, and the changing energies of body states and movements; perfect acceleration, retardation, and poising. But there should not be sing-song, or chanting, or intoning, or measured and metronomic periodicity. There should be the free, unhampered, unbroken surging of meaningful and intelligible ideas and emotions. In any case the rhythm should not override or kill the sense, nor should the sense be without rhythm.

8. Another important test of good oral interpretation is that *there should be simplicity, economy, and reserve power in the use of the energies and movements of expression.* Excessive, random, and pointless movements of the eyes, the head, the hands, the voice, or any part of the body are wasted or misdirected energies which displease the normal mind. The use of energies and movements should

never seem unnecessary to either speaker or listeners. Much of the old elocution and the new is just unnecessary and wasted movement and energy. Exaggeration in vocal variety and in posing and movements of the body is just a case of wasted and unnecessary use of energy. While the use of energies and movements should be free and abundant and significant, it should not be unmotivated by meaning and controlled emotion.

There are other ideals of good oral interpretation, but I have not time to list them today. It is well for us to recognize some of these various ideals, and to know for ourselves that they are deeply rooted in living experiences with the true, the beautiful, the good, the universal, and the eternal. In the light of these ideals what is the use of spending our time with superficial imitation and the temporary glamor of show-off stuff? When there is so much in life and literature that is genuine and lasting and lovely and good and true to human nature why should we fool ourselves with the insincere and the impersonal, with the ugly, the vain, the unbalanced, the self-seeking, and the inane? Let us rather seek to find and stimulate through good oral interpretation of the right kind of literature some of the deeper creative insights into life, and some of life's richer aesthetic experiences.

DECLAMATION — A CULTURAL LAG

R. L. IRWIN
San Jose (California) State College

WHEN Wayland Maxfield Parrish talked on the subject "Good Taste in Interpretation" at the Central States Convention in Missouri two years ago, I thought his speech amusing but somewhat overstated. Particularly did his imitation of a high school reader seem unnecessarily exaggerated, since I was of the impression that the Fulton-Trueblood school of declamation had, at the present time, only historical significance.

Recently, however, I have been called upon to judge a number of high school declamation contests and am now convinced of the justness of Mr. Parrish's indictment. For the majority of coaches whose students I have rated are still using old "elocutionary" techniques.

As I understand it, the purpose of declamation contests—at least those in which poems and plays are read—is similar to the purpose of courses in interpretation: to stimulate students in the appreciation of imaginative literature and to aid them in recreating the author's

feelings in terms of their own residual experiences. Such a purpose presupposes that the selection studied be worthy of interpretation, yet clearly within the circumference of the reader's understanding. In the contests I have judged, many readings have been either vacuous trifles which would not challenge the imagination of a child or passages too difficult for any but the most matured performer. And those which did seem appropriate were used for the most part only as vehicles for self-display.

One contest in particular stands out in my mind as having contained most of the faults to which I have alluded. There were five participants, four girls and a boy. The first girl recited Johnson's *The Creation*. Evidently her coach had told her to emphasize variety in pitch, for her voice rose and fell like a police siren with almost no regard even for the logic of phrasing. The performance was utterly mechanical, the poem's majestic power completely lost. The second girl acted out a puerile skit in which two boys, late to school, bring a box of ants to the teacher. Need I describe the violent shrieking, writhing, scratching and running when the ants escape? The third struggled through a bloody monologue in which a murderer cr-r-ept up to his enemy, sunk an ax in his brain (arms and body pantomiming a mighty blow) and was subsequently hanged for the crime (body stiff, head suddenly jerked back, body slowly relaxing). The fourth did the prison scene from *Mary of Scotland*. She was a pretty little girl who could have read, let us say, a section from Barrie's *Peter Pan* very charmingly. It was the more distressing, therefore, considering her latent possibilities, to listen to the strangulated tones of her Elizabeth, to watch her frightful grimaces and her little hop as she changed from one character to the other. The boy, too, was not without potentialities. He did a section of *You Can't Take It with You*. His characterization of the grandfather, save for its broad representational elements, was good. But to lend virtuosity to his performance he acted all the important parts of the play, his *tour de force* being a clumsy dance into which he flung himself every time the ballet dancer spoke.

If these antediluvian techniques of declamation were limited to Minnesota one might attribute the lag to our long winters, or our remoteness from seats of learning in the east, but one need only thumb through the list of selections which last year won state and local honors (*At the Swimming Pool, Hey, Ma, Jimmy Jones Studies Geography, Open Wider Please*, etc.) to realize that infantile "pieces" or horrific melodramas, performed, doubtless, as I have described, are the order of the day.

There is not room in this paper for an outline of the "natural method," in Bishop Whately's sense, of teaching interpretation, or "declamation" as the preferred title appears to be. Several excellent books deal with the subject exhaustively. I should like, however, to suggest a few changes which, in my opinion, would be of value in lending dignity and purposefulness to the contests, and softening the glare of exhibitionism which is too often present in them.

First, as has been suggested, the students should read good respectable literature. There are thousands of poems and plays which high school students can appreciate and which can prove good entertainment if carefully done. It is as unwise to pervert their imaginations with tumid baubles as it would be to restrict their literature courses to a study of Edgar Guest, Horatio Alger and Don Blanding.

Second, they should not perform without books. Holding a book when reading is a constant reminder that it is the interpretation of the author, not the gyrations of the reader, that is paramount. All good professional readers use books with no resultant loss of illusion.

Third, coaches should remember that the *incipient* gesture, the *suggested* activity is always the most effective. Professional readers etch out each character vividly with the slightest turn of the head, tension of the thorax or set of the mouth. The audience concentrates on the play, not the performer, and any movements which would distract that concentration by calling attention to themselves are wisely avoided. Why should not the amateur reader, as well as the professional, attempt to eliminate the extraneous?

Finally, it should be remembered that practice in declamation is or should be designed primarily to help the student share his responses to literature, and that everything which hints of elocutionary "effects" destroys this fundamental objective.

It is to be hoped that eventually, as modern methods of interpretation are more widely assimilated, the cultural lag that is declamation will take on a significance akin to the aims of higher education and have less the appearance of a Kiddie Review.

ERRATUM

Regrettable transpositions in page make-up destroyed the continuity and marred the sense of the article entitled *A Revised Method of Case Analysis* by George E. Brooks in the February, 1941, QUARTERLY JOURNAL OF SPEECH. In order that subscribers and readers may enjoy the full significance of Mr. Brooks' thesis, a corrected version of the article, in reprint form the same format as the JOURNAL, is in preparation. This will be mailed free of charge to all applicants so requesting. THE ANN ARBOR PRESS, 317 Maynard Street, Ann Arbor, Michigan.

THE FORUM

NATIONAL DEFENSE*

HON. ELBERT D. THOMAS
Senior Senator from Utah

At first thought, I wondered why I was to talk to teachers of speech about anything. Then I wondered, why national defense? Of course, the answer is obvious. It is the one question being talked about all over the country. The theory is that as a member of the Military Affairs Committee and the conference who reported the bill out in its final form, I am somewhat an authority; and if I have never been a teacher of speech, I have been taught by many, including members of my own family.

I believe that we are going to have almost universal war in the world, much of it revolutionary in character, for several years to come. Therefore, I do not expect a reign of law, but an ordered society based upon expediency. For America this means that our dominating idea will be one based almost entirely upon national interest, and most of our state actions and policies will revolve around the concept, as expressed in our Constitution, of providing for the common defense.

Perhaps the most-used phrase of the day is "total defense." Now, just what is involved in that term? It is not the actual mustering up of a conscripted army of which I would speak today. Although I have had considerable experience in that line as the result of duties in the last war, I should rather leave such discussion to the military experts. I should like to talk today about the National Defense Act itself, its background in history and experience, and, above all, its spirit, which is based upon democracy and the theory of preserving all the rights that a citizen should have in a democracy.

* * *

It is what we might call the spirit of the United States that we want in the administration of this law; and let us not forget that there

* Excerpts from the Address of Senator Elbert D. Thomas of Utah at the Association Luncheon, Washington, D. C., December 31, 1940. Reprinted from the *Congressional Record*.

is no other land in the whole world quite like the United States. I say that because there is no other government in existence which does not administer its affairs in the spirit of doing the best thing for the government. But the primary theory of the American Government is that the governmental affairs shall be administered for the benefit of the American people, not for the benefit of the American Government; let us observe this, there is a difference. That is what I mean by spirit in our national-defense law.

When once the idea has gone forth to the Nation that the Army and the Navy will live up to their parts, that they will not take a trainee until they have the right kind of clothing for him, that they will not take a trainee until the right kind of housing facilities are available, that they will not call the trainees until the right kind of trainers are at hand, there is nothing to keep our boys from taking advantage of this great privilege, for it is a privilege much more than an obligation; and again, as in 1917, we shall see many volunteers, but this time volunteers for educational training service. In the traditional manner voluntary enlistment and voluntary training go hand in hand with the selective theory. Advantage is being taken of this privilege, we know.

Perhaps not many of you had direct experience in the 1917 draft. All of you, though, observed the spirit of our October 16 registration. I happened to be in Chicago that day and was happy, indeed, to see the spirit there. Rich man, poor man, beggarman—all lined up side by side. Chinese, Japanese, Arab, one whose citizenship was "last of Poland," sick men, even some held by the police—all registered in helpful cooperation. The temper of every registration place I visited added to my conviction that the Selective Service Act is a brilliant triumph by and for civilians. The conversations and conduct of the young registrants was of particular interest to me because I know that the talk of the sidewalks today is many times the policy of the land tomorrow.

Now, perhaps all of this does not seem to apply very directly to you as teachers of speech, but there is a very direct appeal I should like to make to you, and a very direct obligation that is yours under the national-defense establishment. We have seen how well our Reserve officers and our first draftees have responded to the call; perhaps as teachers our responsibilities are even greater. Ours is the responsibility of making the youth of today realize its part in this scheme. Ours is the job of firing them with that enthusiasm which will be the leaven that will leaven the whole lump. Can we put over

the spirit of this new movement and make our boys know that this is a privilege, as well as an obligation? A privilege to serve their country and an opportunity of growth for themselves.

Further, as teachers of speech, yours is the responsibility of guiding our youth in the ideals of our country, teaching them proper use of their great right—freedom of speech. The obvious contrast between the use of speech for constructive purposes in our democracy, and the use of speech and the spoken word in dictator states, where it is used but to express a single will, need hardly be pointed out, yet it should be emphasized and understood by all.

The art of speech and communication, like every other human resource, is in itself neither good nor evil. In this, it resembles strychnine, which in the hands of a skilled physician may be administered in small doses for the salvation of a patient dying of heart disease, yet administered destructively by a fiend becomes an instrument of murder. In the contemporary world, it is easy to see that the art of speech and communication is being put to both good and evil uses, according to the character of those who control and utilize it.

In this respect, the use of speech and communication by our American democracy is in direct contrast to the use which is made of this resource by the totalitarian powers. We, in our democracy, use speech and communication to educate our people, to build up in our citizens an intelligent understanding of our democratic institutions—an understanding upon which enduring loyalty can be built, a loyalty which in turn will insure that our citizens shall vigilantly hold themselves in readiness to defend their heritage against those who would destroy that heritage, be they enemies from within or without our gates. I leave you to make your own contrasts, but the democratic use of speech in America does not result in a hatred of other peoples or of minorities among our own. Consider how we, in our good-neighbor policy toward Latin America, aline ourselves on the side of constructive education and attempt, with every means at our command, to build up among the nations of this hemisphere a spirit of understanding, cooperation, and mutual trust.

Again I repeat, you may contrast or you may compare, if you wish. I will not, but I will point out that America's great freedom is conditioned by that restraint which goes with moral responsibility. . . . Man is free only so long as he is responsible, . . . American democracy, like American selective service, is both a privilege and an obligation. Citizenship is both a right and a responsibility. Freedom, tempered by responsibility, is the American theory.

February 18, 1941

To the Editor of the QUARTERLY JOURNAL OF SPEECH:

Committee work takes time and effort, tact and persistence. So does the job of arranging a convention program and of managing its physical affairs. I am sure that I voice the sentiments of the entire Association in saying "well done and thanks" to the Convention Committee and the various program sponsors who made the 1940 Convention a success, and to the chairmen and members of the Association committees who carried on so splendidly throughout the year.

ALAN H. MONROE, *President*
The National Association of Teachers of Speech, 1940

The following communications are self-explanatory:

Bradenton, Florida
December 26, 1940

PRESIDENT ALAN H. MONROE
Washington, D. C.

DEAR PRESIDENT MONROE:

Please extend to the members of the National Association of Teachers of Speech my heartiest congratulations on their quarter-century meeting.

In my eighty-five years, I have seen come into use all the electrical appliances of this day except the telegraph. My academy text in Physics devoted but a few pages to electricity. This was the author's definition of the subject: "Electricity is an exceedingly subtle agent." That was about all he said about it. The dynamo was a myth.

The past fifty-odd years have seen a similar development in Speech training. When I was offered an instructorship in a leading midwest university, I said: "Does this mean, Mr. President, that you will give credit, hour for hour, for my courses the same as you do for other subjects?" "That's what I mean," was his prompt reply. This was the first encouragement from a great educator that Speech courses should become a part of curricula. It was the proudest moment of my experience, for the six weeks' courses I had been giving in my itinerary of four western universities were not long enough for credit.

The first twenty-five years of that period were devoted to getting the subject adopted for credit in colleges and universities throughout the United States. The second quarter-century, during the life of this

Association, has been devoted to strengthening and developing courses in every department of the Speech Arts. There are yet leading institutions that are lagging behind in Speech work. There are dynamos among you to stir them to life.

Let us hope that the quarter-century you are now about to enter will result in yet greater advancement.

With Holiday Greetings from sunny Florida,

Yours most sincerely,

THOS. C. TRUEBLOOD

Telegram—December 30, 1940

PROFESSOR THOMAS C. TRUEBLOOD
Bradenton, Florida

Letter deeply appreciated. In grateful recognition of more than half a century of distinguished service to the cause of speech education, upon unanimous recommendation of Executive Council today Association unanimously elected you Honorary President of the National Association of Teachers of Speech for year 1941.

ALAN MONROE, *President* NATS.

Telegram—December 30, 1940

PRESIDENT ALAN H. MONROE
National Speech Association
Mayflower Hotel
Washington, D. C.

Please extend to the Association my hearty thanks for the very high honor conferred upon me.

THOS. C. TRUEBLOOD

TO THE EDITOR:

To improve the programs of the annual conventions of the National Association of Teachers of Speech, I submit the following suggestions:

(1) *Criticism:* Each November the Executive Secretary distributes throughout the United States and Canada several thousand copies of the Preliminary Program. In this program our Association lists the names of participants as inducements for those interested to attend the convention. Too often those who sacrifice to attend a convention in order to hear and to meet the participants listed in the

program, find that those participants are not in attendance. This situation not only causes resentment, but also supports the growing belief that too many of our members who do not plan to attend the convention allow their names to be listed in the Preliminary Program solely for professional advertisement.

Remedy: No member of the Association should have his name listed in the Preliminary Program until he has filed a 500-word abstract of his convention paper with his program chairman. Thereafter, if he fails to present his paper or provide for its presentation at the convention, and is unable to file a satisfactory excuse with the Executive Council, he should be barred from participating in the program of the next convention.

(2) *Criticism:* Delegates complain that too many members whose names are listed in the Final Program as substitutes for those dropped from the Preliminary Program fail to participate as scheduled.

Remedy: If a member whose name is listed in the Final Program as a participant fails to present his paper or provide for its presentation at the convention, and is unable to file a satisfactory excuse with the Executive Council, he should be barred from participating in the program of the next convention.

(3) *Criticism:* Delegates are often dissatisfied because some program participants through lack of preparation fail to make a worth-while contribution at the convention.

Remedy: The necessity of submitting abstracts of convention papers as stated above would require a greater uniformity of preparation.

(4) *Criticism:* Members of our Association frequently point out that in an association as large as ours, there is no justification for some members to be listed three, four, and five times upon the same convention program.

Remedy: No member of the Association should have his name listed more than twice upon the same convention program, regardless of the nature of the program assignment.

(5) *Criticism:* Delegates and those not able to attend the conventions, criticize the Association for not publishing a volume of Convention Proceedings as other associations do.

Remedy: The necessity of submitting abstracts of convention papers as stated above would enable the Association to publish a volume of Convention Proceedings immediately after each convention.

If the suggestions stated above are provocative of comment, I am hoping that those who agree or disagree will send their reactions

to President Yeager and that he, if the comments received should warrant, will present the matter to the Executive Council at the Detroit convention.

Sincerely yours,
G. E. DENSMORE, *University of Michigan*

The following resolution was unanimously adopted by the Executive Council and by the Twenty-Fifth Annual Convention of the National Association of Teachers of Speech in Washington, D. C., January 2, 1941:

FREEDOM OF SPEECH AND ITS RESPONSIBILITIES

Resolved:—That the National Association of Teachers of Speech call upon our members in the schools, colleges, and universities of the United States to urge the reaffirmation and the complete observance of the statement on Academic Freedom adopted in 1925 by the American Association of University Professors, and be it further

Resolved:—that we urge upon all teachers and educational administrators throughout the country the necessity of an especial vigilance, in these days of National emergency, to the end that civil liberties be not sacrificed, and the best fruits of our free and democratic way of life lost, even temporarily, in the wholly mistaken notion that we must give them up in order to preserve them, and be it further

Resolved:—that we call upon educators everywhere to see to it that false cries of interference with academic freedom and civil liberties be not allowed to protect those who fail to live up to the responsibilities of academic freedom, and to the decent standards of conduct of those engaged in academic endeavor, from the just and proper consequences of violations of the code of responsible scholars, teachers, and citizens.

REPORT OF THE NOMINATING COMMITTEE

The Nominating Committee submits for approval by the Association at its Detroit Convention the following nominations for offices in the Association for the year 1942:

President, CLAUDE M. WISE (*Louisiana State University*)
First Vice-President, ROBERT WEST (*University of Wisconsin*)
Second Vice-President, LOUIS M. EICH (*University of Michigan*)
Members of the Executive Council:
CHARLES P. GREEN (*University of Oklahoma*)

CHARLES LAYTON (*Muskingum College*)
ANNE MCGURK (*Highland Park Junior College*)
ARTHUR WOEHL (*Hunter College*)
WILBUR E. GILMAN (*University of Missouri*), for one year; to fill out W. N. Brigance's original term

Submitted:

A. CRAIG BAIRD
ALAN H. MONROE
JAMES M. O'NEILL
MEREL PARKS
KENNETH G. HANCE, *Chairman*

MINUTES OF THE EXECUTIVE COUNCIL OF THE N.A.T.S.

Mayflower Hotel, Washington, D.C.

Sunday, December 29, 1940, 4:00 p.m.

There being a quorum present, the meeting was called to order by President Monroe and the approval of the 1940-41 budget, as set up by the Finance Committee at the direction of the 1939 Executive Council meeting in Chicago, was the first order of business. Gilman moved to approve the budget as printed in the October JOURNAL but suggested that a leeway be allowed for the Executive Secretary. Cortright suggested that the Finance Committee have the right to change the budget not to exceed 10 per cent either way. Aly moved that the motion be tabled. Motion tabled.

The President next presented the proposed constitutional amendments which had already been properly published in the JOURNAL. It was first agreed that all amendments, if adopted, should go into effect with the new 1941 officers.

The first amendment proposed that the First Vice-President succeed automatically to the Presidency each year. Baird moved that this amendment be approved and recommended to the Association's business meeting for adoption. Parks seconded. Motion carried. Brigance moved that the amendment splitting the duties of the President in order to leave him more time for committee direction and administrative duties and delegating to the Vice-President the duty of preparing the convention program be approved and recommended to the Association's business meeting for adoption. Motion seconded and carried.

Brigance moved that the amendment to make the Executive Secretary an ex officio member of the nominating committee be disapproved by the Council. Weaver seconded. Motion carried. Aly moved that the amendment providing for a standing Committee on Finance of three members to hold office for three years, with one member to be elected each year, and no member to serve more than two consecutive terms, and with the Executive Secretary an *ex officio* member, be approved and recommended to the Association's business meeting for adoption. Motion seconded and carried. Gray moved that the amendment providing for selection of the convention city and hotel by the Finance Committee be disapproved. Dolman seconded. Motion carried.

Weaver proposed that recognition be given Professor Emeritus Trueblood, who in 1884 at the University of Michigan offered the first course in speech at a state university for academic credit, and who in 1892 established at the University of Michigan the first separate department of speech. Brigance nominated Thomas C. Trueblood for Honorary President of The National Association of Teachers of Speech for the year 1941. Presentation of this nomination to the Association unanimously approved.

Weaver moved that the meeting recess until 7:30. Gray seconded. Motion carried.

Sunday, December 29, 1940, 7:30 p.m.

The President called the meeting to order and took up first for consideration the report of the Committee on Committees proposing a new alignment of standing committees.

Gilman moved that the report as a whole be approved. Cortright seconded. Brigance moved to amend by striking out the Committee on Association Problems. Amendment seconded and carried. The original motion was carried as amended to provide for standing committees as follows:

1. *Committee on Research* (*Monographs* Editor).
2. *Committee on Finance* (Three members and Executive Secretary ex officio).
3. *Committee on Publications.*

   Three members (Elected for terms of three years by the Executive Council, but first elected for terms of one, two, and three years respectively so that thereafter one shall be elected each year).

   Plus ex officio:

   Editor, *Quarterly Journal*
   Editor, *Speech Monographs*
   Executive Secretary
   President

4. *Committee on Problems in Speech Education* composed of members elected by the Executive Council as follows:
   a. Chairman
   b. Chairman of sub-committee * on Elementary Schools
   c. Chairman of sub-committee * on Secondary Schools
   d. Chairman of sub-committee * on Junior Colleges
   e. Chairman of sub-committee * on Colleges and Universities
   f. Other sub-committees as required
5. *Committee on State and Regional Speech Associations,* composed of:
   President, Vice-President, or Executive Secretary of the N.A.T.S. as *chairman ex officio*
   President and Secretary of each Regional Association having membership on the Council
   President of one State Association in each such region
6. *Committee on Cooperation with Other Organizations.*
   President of N.A.T.S. (Chairman)
   Immediate Past President
   Executive Secretary
   Chairmen of such sub-committees (i.e. N.E.A., N.U.E.A., A.E.T.A., A.S.C.A., etc.) as seem desirable from time to time
7. *Committee on Committees.*
   Officers of the Association, and officers-elect. This Committee to meet during the annual convention and to recommend the personnel of standing committees to the Executive Council for approval; between Council meetings, this Committee to act on problems usually referred to such committees and particularly to have authority to make any necessary changes in committee personnel.

Aly moved that the Committee on Committees organize itself and recommend committee personnel to the Council during the present convention. Baird seconded. Motion carried. The Chair announced the following membership of the Committee on Committees: Monroe, chairman, Cortright, Gray, Murray, Thomas, Wise and Yeager.

The report of the Executive Secretary was read. (It is printed at the end of these minutes in the JOURNAL.) Weaver moved to accept the report as read. Wise seconded. Motion carried.

Densmore moved that a letter acknowledging with deep appreciation the excellent work done by the Executive Secretary be sent to the President of Wayne University by the President of N.A.T.S. Cortright asked that this include a word of gratitude for the splendid cooperation received from Wayne University by the Executive Secretary. Motion carried.

* Note: Each sub-committee to be composed of 3 to 5 members.

The report of the Editor of RESEARCH STUDIES was read by President Monroe in the absence of Editor Simon:

"Volume VII of *Speech Monographs* should have reached your desk before you left for this convention. You probably noticed that this is the smallest issue that has appeared to date; a circumstance that your editor regrets, but could not avoid.

"It has been the policy of *Speech Monographs* to publish only the results of original research which objective judgment regards as genuine contributions to knowledge. This policy has, of course, barred ordinary lectures, summaries of knowledge available elsewhere, popularizing accounts, and similar materials. The resulting paucity of acceptable manuscripts, during this year particularly, has given the editor some concern. Certainly with more competition for *Monograph* pages a better publication would result.

"But this is editorial wishing and perhaps not to the point. It is, however, a situation to be borne in mind when the Council is discussing some of the recommendations for enlarging our publications program. Certainly the question of 'what kind of publication' cannot be separated completely from the more generally discussed question of 'how much.'

"A glance at the calendar reminds your editor that another twelve months will see the end of his term of office. It is his suggestion to the Council that the same procedure be followed for the editor of *Monographs* that is used for the editor of the *Quarterly Journal;* namely, the election of his successor one year in advance."

Baird moved that the report be accepted as read. Motion seconded and carried.

Densmore moved that a committee be selected to nominate successors to Gray and Simon. Brigance seconded. Motion carried. Aly moved that the committee include all the past presidents (including the present and incoming) now present on the Council. The group would include Baird, Dolman, Monroe, Weaver, Wichelns, and Yeager. Gilman seconded. Motion carried.

Meeting recessed temporarily.

After the recess, Densmore suggested that the editorial nominating committee should include the retiring Editor of the JOURNAL. Knower moved that the retiring Editor be added to the committee. Motion seconded and carried. It was then moved that Weaver be Chairman of the committee. Motion seconded and carried.

The report of the Editor of the QUARTERLY JOURNAL was made by Gray. Parks moved that the report be accepted. Cortright seconded. Motion carried. (The Editor's report is printed after these minutes in the JOURNAL.)

It was moved that wives of paying convention registrants be admitted free and that undergraduate students pay 50 cents. Motion seconded and carried.

The report of the Finance Committee was given by Densmore in the absence of Chairman Ewbank. It announced disapproval of the proposed publication of the Elementary School Committee in its present form. Some criticised this decision as transgressing upon the function of the Publications Committee.

Since the discussion was centered around this subject, a part of the report of the Committee on Publications was given by Gilman. It recommended:

1. That the Committee on Publications be continued.
2. That the Executive Council:
   a. Clearly define the powers of the Committee.
   b. Include among the Committee's delegated powers and duties, investigation of publications which are seeking official sponsorship or approval by the N.A.T.S. and recommendation to the Executive Council concerning them.

It was moved that the report be accepted as read. Motion seconded and carried.

Densmore continued the Finance Committee's report, calling attention to the desire by some to increase the N.A.T.S. membership fee from $2.50 to $3.50. It was proposed that:

1. The Council approve the budget for 1940-41.
2. The Finance Committee be continued.
3. The budget from July 1, 1941 to June 30, 1942 be provided for.

Aly moved to take from the table the motion to approve the 1940-41 budget. Seconded and carried. The original motion, amended to allow the Finance Committee to change budget items not to exceed 10 per cent either way, was carried.

The question of the budget for 1941-42 was then raised. Aly moved to empower the Finance Committee to fix the 1941-42 budget on the model of the present budget. If any radical change should seem necessary, it must be submitted to the Council members for vote by mail. Baird seconded. Motion carried.

Aly moved that the Finance Committee confer with the President and two Editors in drawing up the budget. Parks seconded. Motion carried.

Motion to adjourn made and carried.

Tuesday, December 31, 1940, 7:30 p.m.

The meeting was called to order by the President who told of the telegram sent to Professor Trueblood notifying him of his election as Honorary President.

The editorial nominating committee report was presented by Weaver, nominating W. Norwood Brigance as Editor-Elect of the QUARTERLY JOURNAL and Russell H. Wagner as Editor-Elect of RESEARCH STUDIES. Wichelns moved that the nominations be accepted and that the secretary cast unanimous ballots for each. The motion was seconded and carried. Each editor will take office January 1, 1942.

The proposed publication of the Committee on Speech Education in Elementary Schools was again discussed. It was felt that it overemphasized pronunciation and was not adapted to the needs of elementary teachers throughout the United States. Densmore moved that the report be referred to the Committee on Problems in Speech Education. Weaver seconded. Motion carried.

The report of the Committee on Speech Education in Secondary Schools was given by Knower. The first recommendation was that the Association publish the manuscript *"Principles of Curriculum Construction in Fundamentals of Speech for Secondary Schools."* Weaver moved that the manuscript be referred first to the Committee on Publications and, in case of approval, then to the Committee on Finance, with the power to act. Cortright seconded. Motion carried. The second recommendation was that the Association mimeograph for distribution the bibliographies and other reports on secondary school problems which are not printed in the QUARTERLY or in other publications; the amount of such material to be published to be determined by the Finance Committee of the Association; the order of publication of such material to be determined by the Secondary School Committee. Aly moved that these materials be subject to the approval of the Committee on Publications if to be published other than in the regular publications. Densmore seconded. Adopted. The request for funds was referred to the Finance Committee on motion by Yeager, seconded by Cortright. The entire report was accepted by a vote of thanks.

Accomplishments of the Committee were summarized by Knower as follows:

1. A manuscript (about 140 manuscript pages) on *Principles of Curriculum Construction in Fundamentals of Speech* has been prepared.

2. Two bibliographies have been prepared. One, on discussion, was prepared primarily under the direction of Dr. Karl Robinson, and another, on interpretation, was prepared primarily under the direction of Dr. Loretta Wagner. Two other bibliographies on public speaking and teaching methods are being prepared by other committee members.

3. A preliminary draft of the report to the National Commission on Cooperative Curriculum Planning has been completed.

4. A mimeographed copy of the report of the survey of in-service teacher problems in speech education has been prepared.

5. A mimeographed poster calling for manuscripts on teaching methods was circulated to summer school teachers in charge of teachers' methods courses. Several manuscripts have been submitted in response to this request.

6. A report on teacher certification or licensing practices in various states was prepared by Dr. John Snidecor of Santa Barbara State Teachers College. A copy of this report is being considered by the committee for publication.

Wichelns moved that all publications of the Association, other than those already authorized, must have the approval of the Committee on Publications. Weaver seconded. Motion carried.

Cortright moved reconsideration of the time at which the new Vice-Presidential duties are to take effect. Gilman seconded. Reconsideration carried. Cortright opposed the amendment's immediate effect because it would deprive the incoming President, nominated a year ago, of the program preparation. Wichelns moved that the amendment go into effect immediately if adopted by the Association. Baird seconded. Motion carried.

The report of the Committee on Relations with the National Education Association was read. Chairman Norvelle reported concerning the programs Miss Foley had arranged for the N.E.A. meeting at Milwaukee last July and called attention to material prepared for and appearing in the *N.E.A. Yearbook of Proceedings*. He also reported his own attendance, at the request of President Monroe, at a special committee meeting of the Department of Secondary Teachers of the N.E.A. at Milwaukee. Weaver moved that the report be accepted with appreciation. Motion seconded and carried. Aly moved that some part of the program at the next N.E.A. convention be prepared for elementary as well as secondary school teachers. Gray seconded. Aly moved to amend the motion by adding that the need for funds for such a program in Boston be referred to the Finance Committee. Baird seconded. Amendment carried. Motion as amended carried.

Densmore moved that the convention city for 1942 be considered. Motion seconded and carried. Invitations were presented from New York City, Los Angeles, Cincinnati, Kansas City, Miami, Buffalo, New Orleans, Milwaukee and Indianapolis either by personal representatives or by written word. Baird moved that New York City be one of the cities to be seriously considered. Aly seconded. Mo-

tion carried. Densmore moved that Chicago be another. Weaver seconded. Motion carried. Gilman moved that Kansas City be included as the third city to be considered. Gray seconded. On a preferential vote as to the third city the response was as follows:

Cincinnati	1	Kansas City	12
Los Angeles	0	New Orleans	0
Miami	2	Milwaukee	0
Buffalo	0	Indianapolis	0

The motion for Kansas City as the third city to be considered was carried. Weaver moved that the convention city be selected by mail ballot by the Council, upon receipt of information and recommendations from the Executive Secretary and the President. Motion seconded and carried.

The report of the Cooperative Committee on Junior College Speech Education was presented. (A summary is printed following these minutes.) Brigance moved to approve the committee report and refer to the Finance Committee the request for $35.00 during the coming year. Seconded and carried.

The remainder of the report of the Committee on Publications was given by Gilman. Gilman moved that the Committee on Publications recommend to the consideration of the Finance Committee Gray's Index of the QUARTERLY. Motion seconded by Brigance and carried. The second recommendation was that the N.A.T.S. should not endorse any private publications but that neither should it discourage publication without such approval. This recommendation was moved, seconded and adopted. Densmore moved that the report be accepted with thanks. Aly seconded. Motion carried.

Layton reported for those members of the Committee on Inter-Association Relations who were present at the Convention. It was recommended that a cooperative committee be appointed on Intercollegiate Debate and Discussion Activities to have among its duties the selection of propositions and topics for national use; that this committee be composed of a chairman appointed by the President of the N.A.T.S. and six additional members, of whom two would be appointed by Pi Kappa Delta, two by Delta Sigma Rho and two by Tau Kappa Alpha; that these fraternities, insofar as permitted by their respective constitutions, vest in this committee the power and duty of selecting national debate propositions and discussion topics; and that the N.A.T.S. contribute not more than $50.00 annually toward the expense of this enterprise. A second series of recommendations urged closer cooperation between state, regional, and national speech

associations, including statements of functions to avoid unwise duplication of efforts, regional associations to act as arms of the N.A.T.S. in their respective areas, regional publications to become subsidiary to the QUARTERLY and a combined regional and national membership fee to be collected by the N.A.T.S. Parks moved that a special committee of the nature recommended be set up with the exact number and personnel to be determined by the Commitee on Committees. Cortright seconded. Motion carried. Aly moved that the request for funds be referred to the Finance Committee with power to act. Cortright seconded. Motion carried. Yeager moved that the second series of recommendations be accepted and referred for consideration to the Publications, Finance, and Inter-Association Relations Committees. Motion seconded and carried.

The report of the special Committee on Research in American Public Address was given by Brigance:

"The Committee was appointed in 1934 for the purpose of preparing and publishing a series of studies in American Public Address. . . . This year, as of December 5, . . . twenty-seven acceptable manuscripts are on hand, of which twenty-three have been reviewed and rewritten, and are now in final form. Five studies are still outstanding.

"In view of the present status of the Studies, the Committee makes the following recommendations:

"1. That the present Committee (Brigance, Ewbank, Baird, Cunningham, Crocker, Dickey, Eich, Rarig, Tanquary, Wichelns, and Yeager) shall constitute a Board of Editors and be charged with the editorial duties of publication.

"2. That this Board of Editors be authorized to arrange for publication with a publishing house that, in its judgment, shall offer satisfactory terms and at the same time shall be deemed capable of giving the Studies adequate distribution.

"3. That if such arrangement involves the payment by the publisher of a royalty, such royalty shall go to the funds of this Association, and that if such arrangement shall involve the expenditure of Association funds, this expenditure shall be subject to the approval of the Finance Committee of the Association. (This program, except for its substitution of Finance Committee for Council, was approved by the Council in 1938.)"

Brigance moved the adoption of the three recommendations. Cortright seconded. Motion carried.

The Committee on Committees reported its nominations for Committee personnel:

Finance Committee
Chairman—G. E. Densmore—one year term
Herbert A. Wichelns—two-year term
Laurence B. Goodrich—three-year term

Publications Committee
Chairman—Kenneth G. Hance—three-year term
Ruby Cloys Krider—two-year term
Frances B. Tibbits—one-year term
Ex officio: W. Hayes Yeager—President
Giles W. Gray—Editor of the *Journal*
Clarence T. Simon—*Monographs* Editor
Rupert L. Cortright—Executive Secretary

Problems in Speech Education
Chairman: *Franklin H. Knower* (named by the Committee on Committees, March 1.)
Secondary School Chairman: Karl Robinson
Elementary School Chairman: Carrie Rasmussen
College and University Chairman: Hurst Anderson
Junior College Chairman: Raymond P. Kroggel
Teacher Training Chairman: Magdalene Kramer

It is understood that, regardless of the term of years on a committee, all chairmen are appointed for one year only. The understanding is that the chairman of the Committee on Problems in Speech Education and the chairmen of Sub-Committees shall appoint the personnel of each sub-committee and that the majority of members of each committee are to be from the academic level which is the province of that committee.

The Committee on State and Regional Speech Associations to consist of the Executive Secretary of the N.A.T.S. as Chairman Ex Officio, the President and Executive Secretary of each Regional Association and the following Presidents of State Associations: Hazel Abbott of South Carolina, John G. Frizzell of Pennsylvania, Roberta Poos of Illinois, and Beryl Simpson of Arizona. The Committee on Cooperation with Other Organizations to consist of the President (Chairman), Immediate Past President, Executive Secretary, and also Lee Norvelle for the National Education Association, Bower Aly for N.U.E.A., Sara S. Hawk for the American Speech Correction Association, and Marian L. Stebbins for the American Educational Theatre Association. Brigance moved the election of the individuals named. Gray seconded. Motion carried.

The report of the Committee on the Publication of Bibliographies was given by Brigance. The committee (Thonssen, McKean, Leatham, Fairbanks, Heffner, West, and Brigance) concluded that undertaking a complete bibliography of all phases of the field of speech would be impracticable. It suggested publication of an annual list of new publications in *Monographs* and finally suggested referring this entire problem to the Committee on Publications. Brigance moved

to accept the report. Densmore seconded. Aly moved to amend by striking out Publications Committee and substituting a special committee on Bibliography. Richey seconded. Amendment carried and motion adopted as amended. Brigance moved that the Committee on Committees nominate personnel for the special committee. Seconded and carried.

Cortright moved that the meeting adjorn. Gray seconded. Meeting adjourned.

Thursday, January 2, 1941, 1:00 p.m.

The meeting was called to order by President Yeager with the newly lected Council members present. The Committee on Committees brought in its ordered reports. It recommended that Charles R. Layton, Chairman, and two representatives from each of the three forensic societies—these persons to be also N.A.T.S. members—comprise the special cooperative Committee on Intercollegiate Debate and Discussion Activities. Gray moved the adoption of this recommendation. Motion seconded and carried. The Committee on Committees nominated for membership of the special Committee on Bibliographies: Lester Thonssen, Chairman, A. Craig Baird, Grant Fairbanks, Hubert Heffner, Dayton McKean, Argus Tressider and Robert West. Monroe moved that the committee be so constituted. Motion seconded and carried. Monroe moved that the Committee on Committees be authorized to select later the chairman of the Committee on Problems in Speech Education. Motion seconded and carried. Monroe called attention to the resolution on academic freedom adopted at the Association's General Session and Aly moved that the Executive Council authorize the Executive Secretary to send copies of this resolution to other educational organizations. Motion seconded by Wise and carried.

In order to give force to another resolution adopted at the General Session, Monroe suggested that the Secondary School Committee and the College Committee be instructed to set up a special commitee on speech contests. (See minutes of the Thursday morning General Session.) Gilman moved that this be done. Gray seconded Motion carried.

Yeager then reported that in relation to National Defense he had already unofficially offered any assistance that the Association could give, other of course, than propaganda. Cortright moved that this Council authorize the President, in the event of serious national emergency, to take whatever action necessary to place the Associa-

tion at the service of the Government. Thomas seconded. Motion carried.

Cortright moved the unanimous adoption of a resoultion of appreciation for The White House Reception to be worded by the President and sent with an appropriate note of thanks to Mrs. Roosevelt. Wichelns seconded. Motion carried.

Cortright moved that the President be authorized to send notes of appreciation to all those outside of the Association who contributed to the convention program. Monroe seconded. Motion carried.

Cortright moved that the Executive Secretary be ordered to send a note of appreciation to the Mayflower Hotel for its services and cooperation. Monroe seconded. Motion carried.

Parks moved that a word of gratitude be given to Past President Monroe, Incoming President Yeager, and to Executive Secretary Cortright. Aly seconded. Motion carried.

Aly moved that the Executive Council establish a special committee of three persons for the purpose of revising the constitution and that the Committee on Committees be given the power to act in the appointment of the membership of the committee. Knower seconded. Motion carried. Monroe moved that the constitutional amendments adopted at the morning General Session of the Association be referred to this committee for final wording. Motion seconded and carried.

Aly moved that the Executive Council establish a special committee of three persons for the study of contemporary public address and that the Committee on Committees be given the power to act in the appointment of the membership of the Committee. Motion seconded and carried.

Aly moved that the Executive Council appoint a committee of five for the Encouragement of Scholarship and that the Committee on Committees be given the power to act in the appointment of the membership of the committee. Motion seconded and carried.

Aly moved that the personnel of all Association committees be printed in each issue of THE QUARTERLY JOURNAL OF SPEECH, MONOGRAPHS, DIRECTORY, and the convention program. Parrish seconded. Motion carried.

Cortright moved that the Executive Secretary mimeograph and send to all the Council members the minutes of the Council meetings for correction and approval before printing. Motion seconded and carried.

Aly moved to amend Article I, Section 2 of the By-laws by sub-

stituting a new manner of selection of the nominating committee: having the Executive Secretary mail to every member with the preliminary program a nominating committee ballot which must be returned by mail not later than December 20. Monroe seconded. Gray moved to amend the motion to provide that the five from among those in attendance at the convention receiving the largest number of votes form the nominating committee. Monroe seconded. Motion carried. (Since amendment of the By-laws requires favorable vote by the Association, the effect of this action was only to reveal the attitude of the council.)

Morris, Executive Secretary for the American Speech Correction Association suggested a committee to exchange materials and information—thus making practical ideas or techniques, found of value in one department or school, available to all. He suggested a cooperative committee to represent both A.S.C.A. and N.A.T.S. Cortright moved that this Council request Morris to take the chairmanship of such committee to be chosen by him to bring back a recommendation and statement of needs at the next convention of the National Association of Teachers of Speech. Parks seconded. It was pointed out that Morris is a member of both Associations. Motion carried.

Monroe moved to adjourn. Cortright seconded. Motion carried.

MINUTES OF THE GENERAL SESSION OF THE N.A.T.S.

Grand Ballroom, the Mayflower, Washington, D.C.

Monday, December 30, 1940, 9:30 A.M.

Meeting called to order by President Monroe. The President reported for the Executive Council, summarized the new set-up for standing committees of the Asociation, (see Council minutes for 7:30 p.m., December 29) read the proposed constitutional amendments and announced the Council recommendations concerning each.

Brief reports were also presented by the Executive Secretary and by the Editor of the QUARTERLY JOURNAL. Ballots were cast for the Nominating Committee for 1942 officers.

Weaver, Chairman of the Nominating Committee of the N.A.T.S. for 1941, read the Committee's report as previously printed in the April QUARTERLY and moved that the following nominees be elected:

President: W. Hayes Yeager, George Washington University.
First Vice-President: Claude M. Wise, Louisiana State University.
Second Vice-President: Elwood Murray, University of Denver.

Members of the Executive Council:
Bryng Bryngelson, University of Minnesota.
Lena Foley, Shorewood High School, Milwaukee.
William P. Halstead, University of Michigan.
Grafton P. Tanquary, University of Southern California.

Motion carried unanimously.

Weaver then reported with the unanimous approval of the Executive Council the nomination of Thomas C. Trueblood, Professor Emeritus, University of Michigan, as Honorary President of the N.A.T.S. for 1941. Professor Trueblood's election was moved and unanimously carried.

The business session was adjourned for the joint program with the A.E.T.A.

Thursday, January 2, 1941, 9:55 A.M.

The meeting was called to order by President Monroe who first read to the Assembly the telegram from Professor Trueblood expressing appreciation for his election as Honorary President. The President then read the report of the tellers (Karl Robinson, Wilbur Howell, and Franklin Knower, Chairman): The ballots cast at the Monday morning meeting elected to the Nominating Committee for 1942 officers Kenneth G. Hance, Chairman; A. Craig Baird, Alan Monroe, J. M. O'Neill, Merel Parks.

A quorum was recognized by the Chair to take action on the constitutional amendments as read at the Monday session. The first, second, and fourth amendments were adopted and the third and fifth rejected as the Executive Council had recommended. (See Council minutes for 4:00 p.m., December 29.) A special motion was adopted authorizing the Executive Council to provide for the precise wording of the amendments and adapting them to their proper place in the Association Constitution.

Resolutions referred to the Association from the various Wednesday afternoon Round Table Discussions were next called for. J. M. O'Neill presented a series of resolutions from the Round Table on Freedom of Speech and its Responsibilities: (Copy of these resolutions will be found elsewhere in the JOURNAL.)

The adoption of the resolutions was moved, seconded and carried.

Cortright presented from the Round Table on Inter-Association Administrative and Publication Problems three resolutions upon which no action by the Association was requested: First, that it be recommended to state, regional and national associations that the

personnel in charge of programs shall have membership both in the speech association and in the association of the field of specialization; and, that the N.A.T.S. request each state and regional association to set forth a statement of its functions and objectives; and, that it be recommended to the Committee on State and Regional Associations that it work out by not later than October, 1941, arrangements for joint state, regional and national association memberships.

Hunter reported in behalf of the Round Table on Modernizing the Content and Methods of the Basic College Course, a resolution adopted by that group requesting:

That a committee of the National Association of Teachers of Speech be appointed at once to examine the basic college course in speech; that this committee should seek to determine what should be the basic philosophy underlying such a course in the light of general educational objectives in our country today; that it should aim to discover the present objectives and content of this course as it is being given in all types of institutions of collegiate rank and to formulate suggestions looking toward a more nearly uniform procedure; that it be a permanent committee of this organization with slight changes of personnel from year to year; that this personnel be carefully selected so that it shall contain not only competent leadership in the formulation of a basic educational philosophy but also representatives from all types of colleges giving this course; that its first report be made at our national convention in Detroit next year.

This resolution was endorsed by vote of the Association with the understanding that it be a recommendation to the new sub-committee on Colleges and Universities of the Committee on Problems in Speech Education.

Lull reported from the Round Table on Advantages and Defects in Speech Contests:

It is the will of this group that the N.A.T.S. appoint a committee to study the aims of speech contests in high schools and colleges and to study the possible limitations of such speech contests and to report back to a Round Table (similar to that provided at this convention) at the next N.A.T.S. convention. It is also recommended that the committee consist of five persons—at least two of whom shall be high school speech teachers.

Adoption of this recommendation was moved and seconded. An amendment was moved to refer the problem to the existent sub-committees on Colleges and on Secondary Schools of the Committee on Problems in Speech Education for study and action and for the

consideration of contest alternatives. Amendment seconded and carried. Recommendation adopted as amended.

The business meeting was adjourned for the General Session Program.

REPORT OF THE EXECUTIVE SECRETARY

Due to the fact that the 1918 convention was omitted because of the first World War, this is our Silver Anniversary Convention. This report undertakes to portray progress of the N.A.T.S. over this period of time in order that we may see not only where we are but what distance we have come.

When our first annual convention assembled in the Congress Hotel in Chicago November 25-27, 1915, the Eastern Public Speaking Conference had already held its sixth annual session and the California Speech Arts Association was holding its twenty-fourth convention. Today there exist at least six regional and forty-two state associations all of which have annual and some biannual meetings.

Our office has made real progress during the year in the direction of cooperative arrangements with the many state associations. These promise to be of mutual benefit and the states of Illinois, Kansas, Michigan, Pennsylvania, Tennessee, Texas, and West Virginia have already taken out Sustaining Memberships under the new plan for cooperation, while many additional states have indicated they will soon do likewise. Sixty persons registered at our first convention in Chicago; over one thousand registered at our last (1939) convention in Chicago.

During the first struggling years of the N.A.T.S. each convention brought urgent subscription campaigns to erase QUARTERLY JOURNAL and Association deficits. Many loyal men of vision in those years contributed largely to keep the N.A.T.S. going. Now the last fiscal year report shows an income in excess of $17,500 and your Executive Secretary is proud to report that the Association has been able throughout the last twelve months to take advantage of every available cash discount. This total $200 saving alone is equivalent to the annual income at 2% of bank deposits totalling *$10,000*. However, it must be noted that this has been made possible only by the cooperation of many sustaining and regular members in sending in early renewals and by a large number of new sustaining Memberships.

I call particular attention to the record of our Sustaining Mem-

berships. These were first provided for at the 1930 convention. The number by years since that time has been: 1931-70; 1932-88; 1933-55; 1934-77; 1935-105; 1936-129; 1937-186; 1938-244; 1939-235; 1940-322. This present figure represents an increase of 37% during the last year—a splendid tribute to the increasing loyalty of our members.

The first President (and first QUARTERLY JOURNAL Editor), wrote in the first issue of the QUARTERLY JOURNAL, regarding purposes of the new Association: "First, we wish to promote and encourage research work in various parts of the field of public speaking; we wish to encourage and assist individuals and committees who will undertake by scientific investigation to discover the true answer to certain problems." Early issues of the QUARTERLY gave first place to research articles. But it was not until 1934 that, aided by a contribution of $250 from the Eastern Public Speaking Conference and an increasing number of Sustaining Members, our Association was able to publish the first volume of SPEECH MONOGRAPHS. The first six volumes of this research annual were further aided by diminishing amounts of commercial and institutional advertising. Five departments or schools of speech advertised in volume I; seven in volume II; seven in volume III; eight in volume IV; five in volume V; and five in volume VI. A slight modification has occurred in volume VII, now just off the press. Advertising has been abandoned. Due to postal regulations this cuts the mailing cost on MONOGRAPHS 80%. Departments and Schools of Speech were invited to contribute $10 each in return for recognition on a page of formal acknowledgments instead of pages of advertising. Nineteen institutions responded (nearly four times as many as advertised in each of the last two volumes). Three institutions (Louisiana State University, University of Michigan and Northwestern University) have thus aided the publication of all seven research volumes; and the University of Southern California has assisted with all but one. The wider interest now shown in this publication of research is further indicated by the fact that eleven of the nineteen schools and departments contributing to volume VII had contributed to none of the preceding volumes.

The NATIONAL DIRECTORY continues to pay for itself. This was first issued in 1935. Some have complained because of its late appearance in the spring. You may be assured that it will be out earlier this coming spring if possible—but its sales-stimulation value must be maintained even if some incidental benefits are resultantly lost. To those graduate schools which wish to have the mailing list provided

by our Directory in sufficient time for early circularization of their summer school announcements the available advertising pages of the QUARTERLY JOURNAL are respectfully suggested. Incidentally, Directory income for the first six months of this year is double that of the corresponding six months in 1939. It should also be called to your attention that the experiment of supplementary Directory listing in the December QUARTERLY has greatly stimulated new memberships. Our office is now considering (and solicits the reactions of Council members to) the possibilities of including in the 1941 Directory a book bibliography supplied by and paid for by Publishing Houses at a reasonable advertising rate. It would be made clear that such a bibliography carries no recommendation or endorsement by the Association but is offered by courtesy of the Publishing Houses in the belief that a listing of available books in the field with their prices and publishers might prove useful to many teachers. Those of our members who write textbooks and those who recommend library orders or place orders for departmental supplies can render valuable service to the Association by stressing the value of our publications as advertising mediums. Each member's dollar toward the QUARTERLY JOURNAL was made worth $1.25 last year by the advertisers' contributions.

A hasty check of the last three issues of the QUARTERLY shows a total of 29 different publishers advertising. Of the books reviewed in those same issues 46 were published by advertisers and 43 by non-advertisers.

The Placement Service has seen a 50% increase in activity and in service rendered to those enrolled during the present calendar year. It was started in 1935, although the need for it was pointed out as early as 1916 when the Department of Speech of the University of Wisconsin ran an advertisement in volume II of the QUARTERLY announcing its available teachers. In 1939 we announced 51 vacancies. This year we have announced 78. A year ago I called attention to the great saving to our members in commissions which would be charged by commercial agencies. This year I mention regretfully that one departmental chairman sent us a letter admitting that he had cost one of our members a substantial commission because he had first received his application from a commercial agency before announcing that vacancy to his own profession's Placement Service—from which he later received among others the same applicant's credentials. The following is from one of our many letters sent by appointing officials, this the chairman of the department of speech in

one of our state universities: "I want to express our great appreciation of the promptness, efficiency and consideration with which your office handled our notice of a vacancy. You are rendering a real service both to your members who wish to change positions, etc., and to institutions looking for speech teachers. I am glad we wrote you first of the vacancy."

Speaking generally of QUARTERLY JOURNAL subscriptions, I refer you first to the comparative membership analyses by states which are printed in the final pages of the Silver Anniversary Convention program. You will note that in ordinary memberships we have done little better than hold our own since 1938. It is believed that further increase is practically impossible until the Association launches a secondary school supplement to the QUARTERLY. This cannot, however, be just additional pages similar to present QUARTERLY content and merely labeled "secondary school." It must be adapted to secondary school needs.

Three-fourths of the 25,000 secondary schools in this country have an average enrollment of less than 130 pupils and an average teaching force of not more than 6. No speech specialists here! But thousands of teachers who need a practical supplement to aid them in teaching a subject for which they have had little or no training. Certainly our Association is today doing nothing to help these teachers and the millions of their pupils. For 80% of these high school youngsters oral training must come then or never—relatively few go on to college.

Last summer, through the cooperation of many summer sessions, we secured some information from 530 teachers taking advanced work in speech. 60% of these were non-members of our Association. Of all these teachers at all levels of instruction, less than 40% were teaching in separate departments of speech—and since this is a select group one would conclude that this percentage is likely far above the average. (An elementary school survey by the Wisconsin state association reveals that, of teachers listing themselves as now teaching speech in their elementary school classes, 39% have never taken even one college class in speech and 34% more have taken only one college course.)

An analysis of this admittedly limited data furnished by 530 individuals shows the following conservative conclusions: 90% of our present secondary school members would subscribe to a combination $3.00 offer of QUARTERLY JOURNAL and HIGH SCHOOL SUPPLEMENT; and more than 50% of secondary school non-members would

subscribe to such an offer, with an additional 20% interested in the *Supplement* separately at 75c. This would appear to justify expectation of selling 2500 *properly edited High School Supplements* and increasing resultantly the present sale of QUARTERLIES by at least 1000.

This Silver Anniversary Convention affords a challenging opportunity for considering the future of the N.A.T.S. The Speech Correction and Theatre people have to a degree seceded from the original union. Strangely enough, the National Association has tacitly accepted such secession although most of the members of those Associations remain members of the N.A.T.S. I raise a still, small voice to ask why our members should have to support so many associations. Is there strength in disunion? And if the precedent set by speech correction and theatre people is to be continued by other groups (really the radio group should be added among the secessionists)—just what is to be that residue called a Speech Association when, one by one, each of its many phases has gone off to elect presidents and editors and publish journals to its own little glory? I cannot refrain from including in this report a word for unity! I recommend that we conduct ourselves henceforth as a Speech Association in all its aspects and phases and that the Council devise ways for re-establishing unity before disunity shall have proceeded further.

As to our exact financial situation: cash on hand, as of December 15, is $600.00. Accounts receivable—after reasonable allowance for those uncollectable—approximately $2000.00. The only outstanding obligation is for the printing of the preliminary and final programs. This bill will be near $600.00. This leaves our net current assets at approximately $2000.00—nearly $1800 improved over our status one year ago, and we have already set aside $500 for the sinking fund as provided in the budget.

I close with a necessarily pessimistic note. The effects of war are upon us and our future involvement can vary from the present only in degree. Inflation is coming (should one say, increasing?) in one way and/or another. In short, the cost of living will be up. Educational salaries will rise, if at all, much too slowly to keep pace. The real income of our members and prospective members will be less. This does not augur well for the future. Our office has bent every effort to place the Association in the strongest possible financial position in order that it may weather the storm ahead. I recommend unhesitatingly and most seriously to the Executive Council that it plan for the future with great caution and that it consider with redoubled

seriousness any proposals to launch nonproductive projects in the times of stress ahead.

Respectfully submitted,
RUPERT L. CORTRIGHT, *Executive Secretary.*

REPORT OF THE EDITOR

The publication program for 1941 calls for the following schedule, based on a general average of past volumes, and as close an estimate as can be made of reader interest. Also is presented the number of articles now in the files in each division. The schedule is subject to revision according to the exigencies of the time:

Division	Scheduled	On Hand
Pedagogy	12	9
Rhetoric	8	4
Drama	10	10
Radio	5	3
Voice Science	4	1
Interpretation	4	3
Debate	7	7
Psychology	2	4
Public Speaking	7	6
Elementary	0	7
Correction	6	3
Choral Reading	2	2
Phonetics	3	4
Administration	2	5
Total	72	68

Many of the articles now on hand are definitely not usable. The above schedule will indicate the present needs of the Editorial office in so far as manuscripts are concerned.

The present Editor has never felt it necessary to issue definite calls for manuscripts, first because up to now there has never been any dearth of material, and second, because it has been felt that voluntary manuscripts were likely to be of a higher quality than those solicited. The former reason is the more cogent; there may be little to the second. At the same time, a bill is presented from one of the Editorial staff for expenses incurred in soliciting articles for the JOURNAL.

It cannot be expected that all material in the JOURNAL will be of equally high calibre. The present Editor conceives the JOURNAL to be a medium of exchange of opinion, attitude and experience. The fact that during the year 1940 some forty-two articles have been returned to their contributors is some evidence that an attempt is being made to publish only material of reasonable merit. Unless ex-

treme length prevents their use, it may be said that all material of distinct merit is being used. It might also be said that the higher the quality, the sooner such material is published. I venture the opinion that a more consistent attempt is made to publish good material in the JOURNAL than is made, year in and year out, for Convention papers, many of which would be rejected by any Editor. It might be pointed out, in passing, that Convention papers are largely solicited. A further point that might be made in considering the quality of material appearing in the JOURNAL is that a paper that might not be considered significant to one reader might, conceivably, fill in a gap for some other reader that was just what he needed. No one is in a position to judge finally on the merits of all the material that appears in a year's time.

In recommending that allowance be made for an expanded JOURNAL it is not the idea that every issue *must* be increased by any given amount. The Editor recommends that some latitude be permitted in order to allow material of high quality to appear sooner than it can with the present limitation, and that, on occasion, longer articles can be published without crowding out two or three other contributors.

DIGEST OF REPORT OF THE COOPERATIVE COMMITTEE ON JUNIOR COLLEGE SPEECH EDUCATION

Since the American Association of Junior Colleges was engaged in a general study of junior college educational trends and needs, it was deemed advisable to cooperate with this group of administrators and enlarge the original N.A.T.S. committee to include appointees of Dr. Walter C. Eells, Executive Secretary of the American Association of Junior Colleges. The following constitute the committee:

R. P. Kroggel, chairman—State Department of Education, Jefferson City, Missouri; P. Merville Larson, North Park College, Chicago, Illinois; William Evans, Pasadena Junior College, Pasadena, California; Carolyn Caldwell, Wingate Junior College, Wingate, North Carolina; Eula Peterson, Junior College, Altus, Oklahoma; Sheldon M. Hayden, Junior College, Santa Monica, California; Ellen Couch, Centenary Junior College, Hackettstown, New Jersey; Ida Mae Goe, Gulf Park College, Gulfport, Mississippi.

The following recommendations are those approved by the committee:

A philosophy of speech education for the junior college must necessarily be based on the essential dualism in the general philosophy

of the junior college itself. There we find the philosophy of pre-university training operating alongside the philosophy of terminal courses which are to provide a general education for all. Until the junior college discards this inherent dualism in its own philosophy and sets up an independent philosophy of education, speech education in the junior college, as a matter of realism and practicality, will have to concur in dualistic organization.

If the instructor devotes full time or the major part of his time in teaching speech he should have a graduate major in speech and a background of educational training in junior college problems. If the instructor devotes only a minor part of his teaching schedule in teaching speech, he should have a graduate minor in speech.

Proficiency tests in speech should be administered to the entering student and if the student is found proficient he should be exempted from beginning speech courses and, if he so desires, be enabled to continue with advanced speech courses.

After the fundamental course, training could proceed along different lines, designed to meet the needs of the individual students. In fact, this is already accomplished in some instances where specialized departments have taken unto themselves the teaching of speech as it applies to their own particular subjects. An example of this is the course in retail sales. The danger involved here is in the fact that non-speech teachers may supply the instruction. However, this may be corrected by close cooperation between the speech instructor and the department instructor. One method of determining how much speech work should be required of terminal students might be on the basis of occupations which do or do not require the meeting of standards of speech proficiency for vocational success.

Speech classes will produce the most efficient work when having an enrollment of not over twenty-five. This will vary some, depending upon the course, but for all practical purposes in the average junior college such is recommended. A heterogeneous rather than homogeneous grouping is more desirable from a democratic as well as an educational viewpoint.

An educationally sound speech contest program is to be commended providing it avoids unsound practices.

THE NATIONAL ASSOCATION OF TEACHERS OF SPEECH

and

THE AMERICAN EDUCATONAL THEATRE ASSOCIATION

Convention Attendance, Washington, D. C.

1940

Alabama	13	Nebraska	4
Arizona	2	Nevada	0
Arkansas	4	New Hampshire	4
California	13	New Jersey	29
Colorado	7	New Mexico	0
Connecticut	10	New York	167
Delaware	3	North Carolina	11
District of Columbia	70	North Dakota	3
Florida	6	Ohio	76
Georgia	6	Oklahoma	13
Idaho	1	Oregon	0
Illinois	40	Pennsylvania	60
Indiana	26	Rhode Island	1
Iowa	19	South Carolina	6
Kansas	4	South Dakota	3
Kentucky	8	Tennessee	8
Louisiana	22	Texas	30
Maine	6	Utah	4
Maryland	23	Vermont	1
Massachusetts	19	Virginia	31
Michigan	65	Washington	3
Minnesota	17	West Virginia	15
Mississippi	2	Wisconsin	30
Missouri	19	Wyoming	1
Montana	1		906

NEW BOOKS

Milton's Rhetoric: Studies in his Defense of Liberty. By WILBUR ELWYN GILMAN. Columbia, Missouri: The University of Missouri Studies, Volume XIV, Number 3, July 1, 1939, pp. 193. $1.25.

This study is a condensation and revision of the author's doctoral dissertation (Cornell University). It presents a rhetorical analysis of six of John Milton's pamphlets: *Areopagitica* (1644), *of Education* (1644), *of Reformation* (1641), *of Civil Power in Ecclesiastical Causes* (1659), *The Tenure of Kings and Magistrates* (1649), *The Readie and Easie Way to Establish a Free Commonwealth* (1660). The work is divided into six chapters and a summary; each chapter presents an essay in rhetorical criticism devoted to one of the pamphlets. Says the author: "Although each of these studies is complete in itself, together they form a comparative study of Milton's rhetoric at different periods and on different topics. They were intended to be the core of a much larger work on Milton's public life, including a background too comprehensive for the present undertaking, which the author at first projected and still hopes to complete."

The critical apparatus is derived largely from Aristotle's *Rhetoric*. Each pamphlet is considered from the point of view of its background, ideas and structure, logical proof, pathetic proof, ethical proof, and non-artistic proof. The reader is first given the historical setting of the pamphlet and some information concerning the audience and Milton's relation to the issue in question. This is followed by an analysis of the rhetorical plan of the pamphlet and an outline of the argument. Each of the three modes of artistic proof is then treated; the character of the logical proof is examined in relation to the premises argued; the specific emotions which Milton has sought to arouse are indicated and some of his pathetic appeals illustrated; evidences of prudence, virtue, and good will are cited to identify ethical persuasion. Finally, attention is given to non-artistic proof, which in these pamphlets consists chiefly of the use of authorities.

The critic finds Milton versatile in his use of argument and generally cogent, if not always clear in organization. Refutation is usually interspersed liberally throughout the argument. Pathetic proof appears to play an important role in most of the arguments. Milton's ethical persuasion is usually accomplished by subtly identifying himself with acceptable ideas and authorities.

The author does what he set out to do, competently and carefully. Some questions might be raised about the wisdom of applying Aristotelian standards to Milton's rhetoric, but these matters are debatable. The essays are a contribution to rhetorical criticism and provide a penetrating analysis of Milton's rhetoric.

JAMES H. MCBURNEY, *Northwestern University*

Drama Festivals and Contests. By ERNEST BAVELY. Boston: Walter H. Baker Co., 1940; pp. 75.

Drama Festivals and Contests was written primarily for directors of school

plays entered in play festivals and contests, although it contains much of value to those who are in charge of such festivals. The 75-page booklet represents the first effort to make a comprehensive survey in this field from other than a statistical point of view.

The section devoted to the advantages of dramatic festivals (we shall henceforth use this term to include contests as well) ought to be read by all doubting school superintendents. Although the advantages are enedlessly subdivided into eight categories, the point is clearly made that such festivals result in an improvement in standards of production and play selection through the opportunity for comparison and evaluation not available in local performances. The author, as editor of the *High School Thespian*, is certainly in a position to justify his generalization that the highest standards of play production are found in those states and districts which have festivals. An additional contribution, which he does not sufficiently emphasize, is the festival's importance in building up a greater public interest in the drama.

The booklet also has its practical side. There are concrete suggestions for directors of festival plays on play selection, casting, and directing. One chapter, which those of us who direct festivals should welcome, is entitled, "Co-operating with the Sponsoring Organization." All of this is necessarily rather sketchy.

Certainly the most important contribution to the field is the author's observations on judging the play. The critic judge system is thoroughly explained and recommended without qualification, as it should be, and there are suggestions for the preparation of a score sheet, where one is required. He also recommends the practice, now adopted in most of the best festivals, of rating plays as Superior, Good or Excellent, and Fair, instead of designating the performances as first, second, and third.

Most disappointing is the appendix containing a descriptive list of plays recommended for festivals. Only eighteen plays could be included. The space had better been used for a compilation of the plays of all publishers which might be suitable for festival use, even though such lists have been separately published by both Baker and French.

The booklet remains, however, of real value in its field. A copy should be in the library of every dramatic organization and of every school.

C. R. KASE, *The University of Delaware*

Problems in Speech Training. By WILLIAM R. DUFFEY. Minneapolis, Minn.: Burgess Publishing Co., 1940; pp. III + 100. $1.50.

Professor Duffey's book is divided into six chapters: the Introduction (a discussion of principles underlying training); Oral Style; Physical Basis of Vocal Expression; some Anatomical and Physiological Considerations; the Vowel and the Consonant; the Psychological Aspect of Speech.

Each chapter includes a brief listing of the problems involved (mostly in the form of questions) followed by long lists of citations and references (not annotated) giving the author, title, publisher, and date of publication. The references take up approximately one-third of the volume. The book is in mimeographed form; the ink is very dark and the letters clear, making for easier reading than most mimeographed books.

According to the author's preface, this text is "committed . . . to those

who believe that more attention should be given in speech education to library research. While perfect familiarity with authorities will not develop mastery of the speech arts, better knowledge of the speech content will assist method and encourage personal endeavor."

LORETTA A. WAGNER, *Brooklyn College*

The North Briton: A Study in Political Propaganda. By GEORGE NOBBE. New York: Columbia University Press, 1939; pp. XIV + 274.

Dr. Nobbe's book is a valuable study in a phase of history or politics which has not been sufficiently developed. Its connections with *literary* history are slight, consisting almost entirely of the presence among its *dramatis personae* of the poet Churchill, the novelist Smollett, and the historian and playwright Arthur Murphy, each in the character of political controversialist. Obviously, however, any book which is called "a study in political propaganda," written or spoken, should merit the attention of students of public address—of rhetoric.

On a foundation of sound and careful research the author has constructed with clarity and detail the story of the notorious career of John Wilkes' *North Briton*, a weekly sheet which for a year carried the chief burden of the campaign which, in 1763, drove the Earl of Bute from office as George III's prime minister. The bulk of the book (Chapters III and VI–XIV) consists of a narrative study of the forty-five numbers of the *North Briton*, paper by paper, argument by argument, and of the incidents in Wilkes' affairs and in politics which affected the course of the paper and made its continuance seem important.

Dr. Nobbe presents an admirable analysis of the *North Briton* with relation to political events, private incidents in Wilkes' affairs, and the aguments of the opposing press (Smollett in *The Briton* and Arthur Murphy in *The Auditor*). His analysis of each number of the *North Briton* and of the influences which made it what it was is penetrating and thorough, and contributes greatly to the historian's knowledge of Wilkes and of the main actors and main episodes in the political theatre of the first three years of George III — the last act of the Earl of Bute.

If, however, the book is viewed as a study of public address, certain omissions become evident. Nobbe's fundamentally chronological plan, and his detailed examination of each paper, permit the inclusion of illuminating off-hand comments on the rhetorical devices and propagandist stratagems which Wilkes used. There is, however, no systematic rhetorical analysis or criticism, nor are there summarizing generalizations about Wilkes' rhetorical methods. Furthermore, Dr. Nobbe has assumed rather than demonstrated the kind and quantity of popular response, which are the significant facts about any effort in propaganda. So far as popular response can be inferred from the contents of the *North Briton* itself, or from the opposing sheets, or from the letters and statements of Wilkes and the other principal actors, or from official documents, Nobbe has set it forth. Sources independent of the writers themselves, however, are not evident. This method also affects the rhetorical observations. The nature of the public mind is inferred from the methods Wilkes uses. The methods are not appraised in terms of their adaptation to a public mind analyzed from independent sources.

The book is very well printed and bound, and is as interesting reading as

any study is likely to be which rehearses in great detail the vicissitudes of a political controversy which has long since passed into history.

DONALD C. BRYANT, *Washington University*

Tom Taylor and the Victorian Drama. By WINTON TOLLES. New York: Columbia University Press, 1940; pp. IX + 299. $3.50.

In this first full-length study of Tom Taylor's writing, Dr. Tolles has succeeded in producing not only a highly interesting account of this neglected Victorian playwright, but also an excellent view of English drama from 1840 to 1880.

The book begins with a survey of the English Theatre from 1840 to 1880, deals briefly with Taylor's early life, and then analyzes in detail with his plays, which are divided into: *Burlesques and Extravaganzas, Early Plays, Plays for the Olympic, Haymarket Comedies, Melodramas and Dramas 1860–70,* and *Poetic and Prose Plays 1870–80.* A chapter on Taylor's non-dramatic writing and the first complete list of Taylor's plays conclude the study.

Dr. Tolles writes well, making interesting the large numbers of summaries of plays, which are so often dead weight in a book of this kind.

For students of English drama this book gives an excellent picture of the period leading to the renascence of the late nineteenth century.

B. H.

The Stage in Action. By SAMUEL SELDEN. Illustrated by WAUTELL SELDEN. New York: F. S. Crofts & Co., 1941; pp. 324. $2.75.

Mr. Selden's first title for this book was *Design in the Dramatic Performance,* and design, in every aspect of theatre art, is his subject. Like Gordon Craig, he is concerned with the application of the principles of composition and design to the art of the theatre; unlike Craig, he does not neglect the vocal aspect of the art for the visible aspect. The need for such a book as this is indicated by the reaction of experienced persons to whom the first title was submitted: they declared that the word "design" applied to the theatre connotes only one thing, the visual background.

Mr. Selden begins with a brief discussion of why people go to the theatre, and moves rapidly into an exposition of the early close association of theatre art with song and dance. His second chapter is in effect a physiological and psychological justification of design in theatre art: "dancing and singing perform two great human functions: they stimulate the body and mind into action, and they offer channels of relief for man's inward feeling. . . Because of their profoundly stimulating and eloquent qualities, elements of dance and song may be used to advantage in the player's art. They are powerful factors for dramatic effect."

Having laid the groundwork of theory, he proceeds to an admirably lucid application of the principles of design in movement and sound to the art of acting. The next chapter analyses and emphasizes the importance of action (in the broad sense) in theatre art, and Chapter Six deals with the composition of the play as a whole, in terms of contrast, unity, phrasing (the grouping of impressions), and surge (the principle of climax).

The last three chapters deal with the effects of stage conditions on the director's work, with the production regarded as a series of still and moving pictures, and finally with audience response.

I find the first six chapters more interesting than the last three. If they do not break entirely new ground, they present much that is true better than I have seen it in any other book. The last three chapters are less original but no less sound and all in all this a fresh and inspiring book. It is not a complete text in play production, but it deserves to find wide use either as a text in an introductory course, or perhaps better as a text in an advanced course intended to unify information and practice gained in specialized courses in acting, scenery, lighting, etc.

The book is excellently illustrated with 31 halftones and many line drawings which emphasize graphically important points made in the text. B. H.

The Best Pictures of 1939–1940. Edited by JERRY WALD and RICHARD MACAULAY. New York: Dodd, Mead & Company, 1940; pp. XI + 534; illustrated. $3.50.

One of the gaps in any college course in film evaluation is the lack of up-to-date reading materials in the ever-changing field of motion pictures. For the teacher and the student some source is needed that sums up what has been happening over a period of months. A mere listing of the pictures released, the casts, success at the box office, or even a short recounting of the plot is not enough. A reference book that will include some critical evaluation of the films released is sorely needed in the educational film world. When a new book attempts to solve the problem that book deserves careful inspection.

Authors Wald and Macaulay have selected wisely seven films as the best released between July 1st, 1939 and July 1st, 1940. About half the book is devoted to the scenarios of the seven best. These are presented by excerpt and summary with no critical comment. This part of the book makes it a worthy accession to any library since few motion picture scripts are available for study.

From the point of view of the student the chapter entitled "The Production Season" should be the most important one in the volume. The reader should get from this chapter a clear picture of what is happening in the film world, but it is by no means a satisfying analysis. The authors seem to be struggling against a lack of space and the chapter becomes a hodge-podge of important and unimportant information. Obviously the editors have not considered that their book could appeal only to the intellectuals of the movie-going world. A small but eager reading public is interested in pictures now relegated to the vaults. It is that public which will expect more of Messrs. Wald and Macaulay.

Among the students of cinema technique this book is to find its greatest reading public. They will find the foreword quite out of key and the scenarios interesting. The chapter on the season will be found wanting for it omits real critical analysis of the season. Foreign films and documentaries seem non-existent. The synopses of the 136 "A" pictures released during the year will be found feeble by comparison with periodical publications.

In spite of these omissions *The Best Pictures of 1939–40* is a worthy attempt to sum up the happenings in a world that changes constantly. It is hoped that future volumes will give a complete picture of cinema seasons by adopting a pattern more suitable for a motion picture yearbook.

JOHN L. HAMILTON, *University of Minnesota*

Nine Radio Plays. By JEAN LEE LATHAM. Chicago: Dramatic Publishing Company, 1940; pp. 132. $1.00.

This is a collection of fifteen minute radio dramas and comedies for special occasions such as Columbus Day, Hallowe'en, Christmas, and Mother's Day. The type of subject material, as well as the simplicity of plot structure and obvious character development, makes the plays particularly suitable for students of high school age. Each script has been carefully timed and marked at fifteen second and one minute intervals. The royalty for the presentation of each of the dramas is about $2.50. The book should be welcome to high school speech teachers in search of script material for radio presentations.

DELWIN B. DUSENBURY, *University of Maine*

Yale Radio Plays. Edited by CONSTANCE WELCH and WALTER PRICHARD EATON. Boston: Expression Company, 1940; pp. xviii + 390. $3.00.

Professors Welch and Eaton have compiled an excellent volume of radio dramas written and produced by their students at Yale University. The plays are divided into three groups, those of comedy, drama, and exploration. The last group are experimental in nature written partly in free verse, with effectiveness in production dependent upon sound effects, use of timing, music, and blend of voice. The plays vary from satires on Tahiti, southern aristocracy, and Hollywood to a tragedy of the Chino-Japanese War and the drama of the life of a Seth Thomas clock. Fine writing combined with interesting musical and sound effects makes each of the scripts a challenging project for university radio groups. The plays, thirty minutes in length, have been presented on the air and so are of proven effectiveness. The royalty charge is $5.00 per production.

An introduction written by the editors gives very simply the problems encountered in writing and producing the scripts. Both the introduction and the scripts themselves will prove very helpful to students of radio writing and production.

DELWIN B. DUSENBURY, *University of Maine*

Discussion and Debate. By ALAN NICHOLS. New York: Harcourt, Brace and Company, 1941; pp. x + 569. $2.25.

If the value of a textbook is measured by its usefulness, this is an exceedingly valuable book. It can be used profitably by beginners, by advanced students, by graduates, and even by teachers themselves. It is a book which few will read once and then lay aside. It can serve not only as a manual but as a guide to extensive investigation in the field of discussion and debate.

In the first two sections the author states succinctly in short chapters the methodology of discussion and debate. He then devotes six chapters to fundamental backgrounds, such as evidence, reasoning, semantics. All three divisions are copiously annotated to articles in the QUARTERLY JOURNAL OF SPEECH to September, 1940; to the classical treatises on rhetoric; to various works in the fields of law and of logic, particularly logic; and to some eighty textbooks in discussion, argumentation, and debate. The annotation is extensive, and its chief value is that it is collated with specific topics. Some of it may be unnecessary, but on the whole it should prove to be of invaluable aid to anyone who cares to trace the various topics through the literature on the subject.

This book is, in a sense, a compendium of available materials on discussion and debate. The actual text is a resumé of what the author considers significant, and the annotation serves as a guide to the large background of writing from which the principles were evolved. If the theory as stated is questioned by the reader, he can readily check the sources from which the conclusions were derived.

Included in the book are over one hundred pages of appendices. Some sections are particularly interesting and informative, especially discussion and debate in present-day forums, and in historical settings. Others seem unnecessary, for instance, the symposium forum which is readily available in the bulletins of "America's Town Meeting of the Air." Appendix Ten, on "Graduate Problems in Discussion and Debate," is disappointing.

Students of theory will be particularly interested in Professor Nichols' treatment of evidence and of reasoning. (See Part III, Chapters 2 and 3). Unfortunately, space in this review does not allow for discussion of this treatment, but certainly these two chapters contain some very penetrating and worthwhile observations.

Perhaps more integration between discussion and debate could have been achieved in Section Three, which is written essentially from the point of view of the debater. Also, the value of certain annotations might be questioned, as, for example, the reference to an article in the QUARTERLY JOURNAL OF SPEECH by Harold P. Zelko, entitled "Do We Persuade, Argue, or Convince?" the very title of which indicates confusion in thinking. (See p. 363) And one might wish for more careful definition than that on p. 17: "Discussion is essentially a cooperative enterprise, in which all participants pool their contributions toward the achievement of a common end." This may be true, but the definition does not distinguish discussion from many other *enterprises* with mutual contributions toward a common goal.

Occasionally a book appears which every student in the field wants to know. This is such a book. It is indeed a scholarly approach to discussion and debate, and can be most heartily recommended to all students.

MARVIN G. BAUER, *Brooklyn College*

Personal Power Through Public Speech. By JOSEPH G. BRIN. New York: Harper & Brothers, 1940; pp. xiii + 96. Price $1.50.

In this brief book Mr. Brin has set forth the principles of correct public address. Although he emphatically denies that he has incorporated into his text any "rules of speaking," the rules are present nevertheless. He has discussed basic essentials of preparation, delivery and audience reception in simple, direct language which the layman should understand. There is little that is new to the average teacher of public speaking. The book is probably impracticable as a class room text because of its brevity. There is a great deal in the book to interest the person who wants a consolidated series of lessons "on how to give a speech," and one could safely recommend it to those in adult classes taking a short course in public speaking. The author's emphasis on natural delivery and a sincere desire to communicate is commendable.

Some will question certain of his techniques. For example, the use of one's friends as a trial audience when preparing a speech might be satisfactory in a

few instances. In others such procedure can be harmful to the beginner, to say nothing of the fortitude required of an audience of friends. Again, the author advocates the old mirror trick as a means of improving mechanics of delivery. Many modern teachers do not recommmend that one stand before his mirror while preparing his address.

The book is fundamentally sound, but it is unfortunately brief. The final chapter contains a workable set of practical exercises for each of the preceding chapters. The appendices are devoted to praise of the book.

F. L. WINSHIP, *The University of Texas*

Education On The Air. Eleventh Yearbook of the Institute for Education by Radio. Edited by JOSEPHINE H. MACLATCHY. Columbus: Ohio State University, 1940; pp. ix + 367. $3.00.

The Institute for Education by Radio, sponsored by Ohio State University, a three-day meeting held each year early in May, is the best established and most widely attended of any in the field of radio.

The proceedings of the convention are taken by stenotype and published under the title: *Education on the Air.* The 1940 volume contains papers by nearly forty participants in the program, including outstanding leaders in educational radio from the networks, from a number of commercial stations, from educational stations and from school systems. The papers and accompanying discussion maintain the high standard established by this series during the past decade.

People who are spending full-time in educational radio will not find a fresh inspiration on every page nor a new idea in every paragraph. But even those who make a profession of educational radio can find much of value in the book, and teachers of speech in general may well use this as an easy means of keeping in touch with the field of radio education—a field that may some day compel more attention than we have thus far been willing to give it.

Realizing the extent to which libraries are called upon for material on radio we are probably safe in saying that any librarian who fails to order this regularly throws himself open to suspicion.

DONALD HAYWORTH, *Michigan State College*

Foundations of Language, By LOUIS H. GRAY. New York: The Macmillan Company, 1939; pp. xv + 530. $7.50.

Technical reviews of this work can be found elsewhere; this review is based on the assumption that readers of THE QUARTERLY JOURNAL OF SPEECH will for the most part be interested in its utility and reliability as a work of reference.

In spite of the display of tremendous erudition—the quotations, "from some two hundred languages," occasionally appear to be more learned or even ostentatious than clarifying—the goal of "an encyclopaedic compendium of linguistics" is hardly reached. Originality and profundity need not be looked for, but in an encyclopaedia one expects to find, besides completeness, absolute accuracy and consistency and evenness of treatment. A few faults vitiate many excellencies.

The chapter on "Phonetics and Phonology" has several shortcomings.

There is in places what looks like a casual overlay of current phonetic mannerisms on the older system of linguistic scholarship. For instance one list of sounds is made up of the column headings of the I P A chart rearranged in the old order of back to front (49) and the headings do not quite fit. Jones's cardinal vowel system is explained, inadequately, and a Vowel-Quadrilateral pictured on which are indicated the positions of twenty-seven vowels from various languages, without any consistent pattern or significance; [ɑ] and [a] are interchanged. (55) A paragraph giving absolute lengths of English sounds (in seconds, not hundredths of seconds as stated) is based on Meyer's out-of-date investigation. (57) It is inaccurate to say that the glottal stop appears in dialects "before [t]" in *cutting* (49); that the tongue "is hinged at the back to the pharyngal wall" (49); that *"devoiced plosives"* or *"lenes"* are identical in acoustic value with *"invoiced"* plosives or *"fortes"* (51): that [ɥ] is "the voiced counterpart of [j]" (54). It is inconsistent to say that "the tongue is entirely quiescent" for [o], [u] (47), and then to indicate the tongue positions for these vowels on the chart (55); to give the order of development of English [t] and High German [ts] as [d]>[ts]>[t] in one paragraph, and as [d]>[t]>[ts] in the next (76). It is unfortunate that "vibrant," used elsewhere as a technical term (375), is not here explained; nor is it indexed, or to be found in the dictionaries. Twice "assimilation" is printed for "dissimilation." (69, 70). In examples of sandhi in Sanskrit, "The voiceless plosive . . . becomes voiced before the following voiced plosive," where there is no juxtaposition of plosives. (72) There is much more to be regretted.

It is not to be assumed that all the other chapters are equally unsatisfactory. That on "Semantics" is substantially the same as corresponding chapters in many other books, with a few happy excursions into involved and remote backgrounds and no suggestion of an awareness of the recent burgeoning of a cult of semanticism. The chapter on "Non-Indo-European Languages" is both full and wanting, with much comment of Hamito-Semitic, less on other groups, and in many cases not a word of description, merely a complete or incomplete listing of the names of the languages or dialects.

The bibliography is distributed in the text to no advantage; none in some chapters. The index omits hundreds of names of languages listed in the text as well as some technical terms.

The library of any except a specialist in linguistics will not suffer greatly if this costly book is not added to the shelf containing Jesperson, Graff, Bloomfield, etc.

LEE S. HULTZÉN, *University of Missouri*

Types of English Drama. Edited by JOHN W. ASHTON. New York: Macmillan Company, 1940; pp. 750. $1.50.

Probably Mr. Ashton's collection is as representative of the types as a dollar-and-a-half book can be. But Mr. Ashton fails to include Barrie, Dryden, Pinero, Robertson, Shaw, and Shakespeare. The editor excuses Shakespeare on fairly good grounds, and can be forgiven. But what of the others? The fault may lie in the attempt to select one example of each "type." "The Rivals" *may* not be as good a Comedy of Manners as "The Way of the World" (which is the example in this book), but it is certainly a better play, from literary, dramatic,

and theatrical standpoints, than "Friar Bacon and Friar Bungay" (Romantic Comedy), "A Woman Killed with Kindness" (Domestic Tragedy), or "A Blot on the 'Scutcheon" (Romantic Tragedy).

In addition to the plays mentioned, Mr. Ashton includes the Chester "Abraham" (Mystery Play), "Everyman" (Moral Play), Marlowe's "Edward II" (History Play), "The Alchemist" (Realistic Comedy), "The Beggars Opera" (Song Drama), "The Critic" (Burlesque Drama), "The Importance of Being Ernest" (Farce), and "Anna Christie" (Realistic Tragedy). The justification for mixing O'Neill with the Englishmen seems a bit thin.

Commendable features of *Types of English Drama* are the short introduction, the bibliographies, and footnotes. The Introduction briefly treats of the visual imagination needed in reading plays (a worthwhile discussion), exposition, suspense, dramatic irony, character, and theatrical conventions. Unfortunately, most of the illustrations are from plays not included in the book.

LELAND SCHUBERT, *Madison College*

Best Broadcasts of 1939–40, selected and edited by MAX WYLIE, McGraw-Hill Book Company, Inc., 1940. 368 pp. $3.50.

This book is the second volume in a series of annual collections of radio material selected and edited by the Director of Scripts and Continuity of Columbia Broadcasting System.

The arrangement differs from that of the 1938–39 *Best Broadcasts* by a reduction of separate classifications used. The present volume contains a preface and divisions called Best Scripts, Best Comedies, Best Variety Show, Best Educational Broadcasts, Best Western, Best Daytime Serial, Best Talk, Best Musical Continuities, Best News Reporting, Best Spot News Reporting, Best Sports Report. Of the material used Mr. Wylie himself says: "Some of the pieces . . . are very good from every standard, and some of them are very bad from every standard except radio's."

The selection of a "best" in anything always opens the door to argument. There are some who may quarrel with Mr. Wylie's choice here and there, but the book presents an excellent cross section of the upper brackets of radio broadcasting for the period covered. The preface gives a provocative discussion of critical standards in radio. Mr. Wylie has again performed a valuable service for all those interested in broadcasting.

L. A. MALLORY, *Brooklyn College*

The Staging of Elizabethan Plays at the Red Bull Theatre, 1605–1625. By GEORGE FULLMER REYNOLDS. New York: Modern Language Association of America, 1940; pp. viii + 203. $2.00.

Several new ideas and the modification and elucidation of old ones result from this detailed examination of the plays and evidence concerned with one Elizabethan theatre. Here is a more thorough consideration of movable properties and of the uses and conventions of the side doors than we have had before. The most interesting new evidence examined, the engraving of a scene in *Swetnam the Woman Hater,* indicates that a carved post could be used when the characters speak of a tree. This suggests that much of the representation of

realistic detail may have been more conventional and symbolic than we have usually supposed.

The most startling new idea is that the Red Bull theatre may have had no rear inner stage as a regular structural feature. The drawings and engravings of Elizabethan stage scenes are all against it, and it is now certain that rocks, caves, arbors, tents, shop-fronts, and other scenes permitting interiors and disclosures were staged sometimes, if not always, by removable structures brought onto the forestage. Perhaps the "study" was a much more flexible arrangement of removable curtains and structures than we have pictured.

Dr. Reynolds has now established thoroughly that simultaneous staging was one principle in the Elizabethan theatre. This calls for a serious modification of the conclusions of Chambers, who has assumed that successive staging was the only principle.

GEORGE R. KERNODLE, *Cleveland College, Western Reserve University*

Learning The Ways of Democracy. By THE EDUCATIONAL POLICIES COMMISSION. Washington, D. C.: National Education Association, 1940; pp. 486.

This is a very attractively manufactured volume in which teachers of speech and some other subjects, and directors of various types of student activities, can find excellent suggestions in regard to ways of teaching and ways of learning democracy. It is obviously not a text book but a reference book for teachers and administrators in which are set forth plans for many types of activity which should have value in furnishing students not only clearer conceptions of the meaning of democracy, but also interesting and fruitful procedures through which the students can develop some degree of competence in making democracy work in different types of situations.

Teachers of speech who wish to encourage activities either in classes or outside of classes in which special attention shall be given to lessons in practical democracy should be particularly interested in the chapters *Classroom Teaching, Out of Class School Activities, School Activities and the Community,* and *Things to be Done.*

It seems quite clear that most of the suggestions to be found in this volume will be accepted as more or less obvious by most teachers who have given much thought to democracy in education. It seems probable, however, that this book has genuine value because most teachers have had their time so much taken up with exceedingly pressing duties that they have never given much thought to democracy in education. Those who wish to arrive at fruitful suggestions, schemes, plans, and procedures without taking a great deal of time to think them up for themselves will find this book a rich storehouse of usable hints.

JAMES M. O'NEILL, *Brooklyn College*

Modern Acting, By JOSEPHINE DILLON (GABLE). New York: Prentice-Hall, Inc., 1940; pp. 313. $2.50.

This book is sub-titled *A Guide for Stage, Screen, and Radio.* It should be particularly useful to the beginning screen actor, for although stage and radio techniques are not neglected, the emphasis is heavily on moving picture acting. About half of the book (and the best part) is devoted to bodily expression;

the section on vocal expression is briefer and less detailed. For the artist who must make "personal appearances" there is a very practical section on *Platform Presence,* and the volume concludes with little lectures on such assorted topics as: *What is Acting?, Comedy, Looking for a Job, Making a Radio Audition, Making a Motion Picture Test, Preparing for Hollywood,* etc.

I cannot recommend the book as a text for the ordinary non-professional class in acting. The approach is exclusively professional and objective, and the objective approach as usual ends by giving the impression that certain bodily attitudes necessarily express certain definite emotions. Moreover, the material on speech sounds is far from exact. Nevertheless, as collateral reading, Miss Dillon's book should serve as a useful corrective to the subjective approach, which so dominates the teaching of acting today.

B. H.

How to Debate: A Textbook for Beginners. (Revised) By HARRISON B. SUMMERS and FOREST L. WHAN. New York: The H. W. Wilson Co., 1940; pp. 336. $1.25.

This textbook for beginners is a revised and enlarged edition of Professor Summers' *Contest Debating,* published in 1934 and reviewed in the QUARTERLY JOURNAL OF SPEECH, April, 1935. In treatment and in arrangement of material, as well as in format, it is superior to the first edition. Several of the features which disturbed the former reviewer have been eliminated, and clarity has been increased by arrangement of the contents into seven major parts.

In this edition, proof is regarded as consisting of reasoning and evidence, but in the treatment of these two elements the former terminology and classification is retained. The reasoning process is divided into two general types, proof by *classifying* and proof by *eliminating;* evidence falls into four general classes, 1. examples or instances, 2. statistics, 3. statements by authorities, 4. illustrations. The treatment of reasoning may be objectionable to some, and the probative force of *illustrations* is doubtful. The authors, it would seem, are essentially interested in the psychological aspects of rhetorical devices.

Advice to the beginning debater in such matters as studying the subject, planning the case, writing the speech, etc., is, in the main, good. The emphasis throughout is on what is to be done and how to do it. But there is a tendency toward oversimplification, even for beginners. Although a scheme of stock issues has been adopted, any mention of the term *issues* is avoided. Confusion is likely to arise when finally on p. 300 one finds the admonition "Center your attention upon the vital issues."

Certain doubts may arise concerning categorical statements of advice. Certainly all debates do not follow the conventional affirmative plan presented on p. 124. Nor does every debate really turn on two or three points upon which the two sides disagree, as the authors state on p. 300.

Nevertheless, *How to Debate* is well written, carefully planned, and simplified. Its point of view with respect to debate is excellent, and inexperienced debaters, for whom it was written, will find it of much help.

MARVIN G. BAUER, *Brooklyn College*

Discussion Methods, Explained and Illustrated, (Revised). By J. V. GARLAND and CHARLES F. PHILLIPS. New York: H. W. Wilson Company, 1940; pp. 378. Price $1.25.

This new edition of Garland and Phillips accomplishes even more successfully than did the first issue the purpose of the authors. It gives brief descriptions of typical discussion situations with transcriptions of real discussions. The general approach to the subject is admirable. No hard and fast rules are offered because the authors know that discussion cannot be carried on by rules. But, at the same time, they know that good leaders and good participants do learn from experience and from having desirable results demonstrated for them. They tell what to look for and what to try to do. The examples they give of various types, if closely studied, will show what works and what does not. In my opinion, they should be especially praised for pointing out that discussion groups have many different kinds of purposes and success is the achievement of the purpose, whatever that purpose may be. Too many of the older books on this subject, pretending to be "manuals" of practice, treated discussion as if all groups met with the same goal in view and needed to go forward in the same way. A quick comparison of a college seminar with any committee meeting—both discussion groups—will show the fallacy. Teachers who want to help students learn to lead discussions rather to pass examination in the "rules" can make good use of this book.

LYMAN BRYSON, *Columbia Teachers College*

Studies in the Art of Interpretation. Edited by GERTRUDE E. JOHNSON. New York: D. Appleton-Century Co., 1940; pp. xv + 254.

Miss Johnson's book is one of the most refreshing contributions to the field of speech training that has come to my attention in quite some time.

Frankly, *Studies in Interpretation* is a missionary book. One must hasten to add for the benefit of those bloodless and haughty academicians who feel that any missionary effort is perforce a negation of scholarship that the book is in no way a dogmatic preachment. In order to avoid such unjust accusations, Miss Johnson has called to the cause a good many other teachers. Indeed, the book is not written by Miss Johnson at all, it is a graduated symposium arranged by Miss Johnson—no less than 25 eminent teachers of interpretation have contributed to the volume. The geographical spread of authorship is no less than the alphabetical spread: from Allen of California to Tripp of Boston, with Babcock of Utah, Simon of Northwestern, Eich of Michigan and many others in between. As a matter of fact, the table of contents looks almost like an N.A.T.S. convention program.

The book is divided into three parts, namely: I, Art and Philosophy (chapters I to IX); II, Forms—Interpretation—Impersonation (chapters X to XX); III, Educational and Critical Aspects of Interpretation (chapters XXI to XXXIV). The book closes with an ALPHABETICAL LIST OF AUTHORS WITH BIOGRAPHICAL NOTES and REFERENCE LISTS. As the heading suggests, Part I deals with the nature of and the need for oral interpretation. Particularly valuable is Dr. Clarence T. Simon's contribution "Appreciation in Reading." Part II is almost a panel discussion in print of the oft discussed and, to many, vexing problem of interpretation and imperson-

ation for the oral reader. Phidelah Rice, Maud Mae Babcock, R. A. Tallcott, W. M. Parrish, S. S. Curry, Gertrude E. Johnson, Walter D. Tripp, Anne H. Allen, Amy Lowell are the members of this panel. One of the particular values of the book is especially illustrated in this section because here are presented not only divergent but conflicting views. Miss Johnson shows here her wisdom as a missionary. She has no particular axe to grind. She wants an analytical and dynamically intelligent approach made toward the study of oral interpretation. She wants people to learn to read and she wants them to get help from whatever sources help is available. Part III is probably the most valuable for the teacher of interpretation. Miss Johnson opens this section with a schematic presentation of "The Place and Importance of Interpretative Expression in the Scheme of Education." The present reviewer finds "New Approaches and Aims of Interpretation in Colleges" by Mary Virginia Rodigan, "The Development of Personality" by Magdalene Kramer and Margaret McCarthy, "Concerning Taste" by W. M. Parrish, "Criticism" by W. B. Chamberlain and S. H. Clark especially valuable contributions.

This book is no text for a teacher looking for daily assignments. It is no attempt to gain converts for a system. It is a well-organized series of studies in interpretation by eminent teachers of speech arranged by a teacher of speech who, bless the mark, firmly believes that speech training should result in better communication; that every one who submits to speech training is neither a psychopath nor a victim of maladjustment and may be just possibly a fairly normal person who has a desire to become more articulate; and that oral interpretation is an integral and necessary part of any well-rounded program of speech education. The so-called speech profession would be better off if all its laboratory and statistics devotees would read at least Parts I and III of Studies in Interpretation.

JOSEPH F. SMITH, *University of Utah*

Maid in Hollywood, by HAROLD HELVENSTON, Harper and Davies Los Angeles, 1940. $2.50.

A brief, amusing, but daringly frank "stay-away-from Hollywood" book, by a former dramatics director of Stanford University. (If you ever wonder what talent scouts really look for when they visit your campus, glance first at Clarence M. Shapiro's *I Scout for Movie Talent* (Chicago, A. Kroch & Co., $1.00). Then if you still must go west, read Katie's letters from Hollywood, with Helvenston's succinct definitions of its stand-ins, options and previews. Better learn how to do everything but act—including wrapping Christmas packages.) Should help in keeping screen aspirants closer to home fires.

MILO WOOD, *New York City*

IN THE PERIODICALS

I. REGIONAL AND STATE SPEECH JOURNALS

The Southern Speech Bulletin, VI, No. 2, November, 1940.

MOSES, ELBERT R., JR.: "Debate: A Tool of Practical Educators." 23–25.

JOHNSON, ALMA: "Discussion: A Technique of Applying Scientific Method to Social Problems." 26–28.

TRUMBAUER, W. H.: "Dramatic Criticism." 29–33.

PROCTOR, RUTH C.: "Preliminary Report—Corrective Survey Committee." 34–38.

CAPP, GLENN R.: "The 1941 S.A.T.S. Speech Tournament and Congress." 39–40.

Western Speech, V, No. 1, November, 1940.

This issue of *Western Speech* contains the following articles:

FISKE, VOCHA: "General Semantics and Speech Education." 1–5.

KING, EDWIN J.: "Case Method in High School." 6–8.

MAHAFFEY, R. D.: "After Dinner Speaking." 9–12.

FRUEWALD, ELIZABETH: "Teaching of Speech to the Deaf." 21–23.

Tennessee Speech Journal, V, No. 1, November–December, 1940.

LYTLE, CLYDE F.: "Dramatics for Dubs." 3–5.

KRIDER, MRS. CLEM and WEEMS, MRS. JOE: "Selections Suitable for High School Speech Contests." 6–8.

BONNER, MIRIAM R.: "Speech as a Physiological Process." 9–10.

BINKLEY, CAROLYN: "Importance of Organization in Play Production." 10–11.

Bulletin of the Debating Association of Pennsylvania Colleges, X, No. 14, December 19, 1940.

MARTS, ARNAUD C.: "A College President Looks at Debate."

CALLAGAN, J. CALVIN: "Are Public-Opinion Pools Evidence?" 1–5.

EULALIA, SISTER MARY: "Debating as an Art." 5–7.

WING, HERBERT, JR.: "Criteria for Judging Oregon Style Debates." 7–11.

HILL, J. NEWTON: "Post Hoc Propter Hoc." 12–14.

Speech News, V, No. 1, December, 1940.

As its name indicates, this official publication of the Speech Association of Missouri is devoted to news of speech activities in that state.

II. RHETORIC, PUBLIC DISCUSSION, AND RADIO

BLANKENSHIP, ALBERT B.: "The Choice of Words in Poll Questions." *Sociology and Social Research,* XXV, No. 1, September–October, 1940, 12–18.

This is a study of ambiguous and misleading words in public opinion polls.

FOLEY, LOUISE: "Good Old American." *Education,* LXI, No. 5, January, 1941, 288–293.

A discussion of the conflicting forces of change and stability in American language.

BOARDMAN, FON W.: "Political Name Calling." *American Speech,* XV, No. 4, December, 1940, 353–356.

The article offers as a case study a sampling of the free and insulting language of Johnson, Pegler and Ickes, used during the recent presidential campaign. DOMIS E. PLUGGÉ, *Hunter College.*

LAKE, RICHARD: "Organization of a Forum." *Adult Education Bulletin,* January, 1940, 60–63.

The article outlines the duties of the advisory council, offers suggestions regarding choice of topics, method of handling controversial questions and the duties of the chairman. D. E. P.

Speech, V, No. 3, December, 1940.

CRAWFORD, PAUL: "Types of Discussion." 142–146.

PALZER, EDWARD: "Bridging the Gap in Conversation." 147–149.

Crawford defines concisely four types of group discussion: the panel, the dialogue, the symposium, and the forum-lecture.

Palzer gives several specific suggestions for improving one's effectiveness in conversation. D. E. P.

Platform News, VII, No. 4, December, 1940.

HATCH, HAZEL: "Over-Emphasis in Debate." 6–7.

HAYDEN, SHELDON: "Toastmaster International." 7–10.

ZIEBARTH, E. W.: "Radio Workshop Objectives." 15, 17–18.

Hatch vigorously defends the practice of debate in school.

Hayden describes the Toastmaster Club, an organization of about 4,000 members with branches in most of our states, British Columbia, Scotland and England. Its aim is to provide experience and training in speech-making.

Ziebarth outlines some of the functions of the high school radio workshop.

Other articles appearing in this issue are:

JACOB, BRUNO: "Why N.F.L. Will Retain Cross-Examination Style." 12–14.

KNOX, J. DOUGLAS: "More Federal Power Not the Solution." 3–5.

D. E. P.

The Speaker, XXV, No. 2, January, 1941.

SOPER, PAUL: "The Debater's Handbook Evil." 4.

SMELSER, J. N.: "Why Have a Decision?" 5, 10.

O'BRIEN, JOSEPH F.: "Let the Audience Participate." 7–9.
MORGAN, GEOFFREY F.: "Why All This Debating?" 9.
Soper calls for concerted action against the use of prepared handbooks.
Smelser is opposed to decision debates.
O'Brien favors the symposium-forum and parliamentary session.
Morgan says debating is much over-emphasized anyway.

MCKEON, RICHARD: "Plato and Aristotle are Historians: A Study of Method in the History of Ideas." *Ethics*, LI, No. 1, October, 1940, 66–101.
An article of supplementary interest to students of the rhetorical writings of Plato and Aristotle.

PLUMPE, J. C.: "Roman Elements in Cicero's Panegyric on the *Legio Martia*." *The Classical Journal*, XXXVI, No. 5, February, 1941, 275–289.
A study of words which reveal Roman character in a part of Cicero's *Fourteenth Philippic*.

Mind, XLIX, No. 196, October, 1940.
POPPER, KARL R.: "What Is Dialectic?" 403–426.
OAKELEY, H. D.: "Epistemology and the Logical Syntax of Language." 427–444.
Students of argument may be interested in Popper's discussion of the dangers of dialectic especially as shown in the work of Hegel and Marx.
Oakeley undertakes to show that identification of the forms of thought with grammar of language and the treatment of words or symbols as devoid of meaning are due to disregard of the epistomological problem of the relation of objects to subjective activity.

NEUMEYER, MARTIN H.: "Radio and Social Research." *Sociology and Social Research*, XXV, No. 2, November–December, 1940, 114–124.
The author suggests extensive avenues of research opened up by radio.

The Journal of Applied Psychology, XXIV, No. 6, December, 1940.
This entire issue is entitled "Progress in Radio Research" and includes 21 studies on the following subjects:

I. Commercial Effects of Radio.
II. Educational and Other Effects of Radio.
III. Program Research.
IV. General Research Techniques.
V. Measurement Problems.

STUDEBAKER, GORDON: "The Educational Radio Script Exchange." *School Life*, XXVI, No. 2, November, 1940, 52–53, 55.
A description of one of the services created by the Federal Radio Education Committee.

POWER, LEONARD: "Radio in Schools and Colleges." *School Life*, XXVI, No. 1, October, 1940, 11–12, 15.

The director of research for the Federal Radio Education Committee sketches some developments of radio education in the future.

ATKINSON, CARROLL: "Radio as a Part of a Public Relations Program." *College of Education Record* (University of Washington), VII, No. 1, November, 1940, 11–16.

Dr. Atkinson traces the changing concepts and uses of radio as a means of public relations from the early experimental work about 1900 to the present highly varied types of programs, with special comment on the "round table" and forum.

Broadcasting, XIX, No. 11, December 1, 1940.

TAISHOFF, SOL: "Monopoly Blast Heard In Highest Circles." 9, 68–69.

———: "Quick Break Seen in ASCAP Monopoly." 12–13, 65.

———: "Radio Celebrates Its 20th Anniversary." 14.

Broadcasting, XIX, No. 12, December 15, 1940.

TAISHOFF, SOL: "Consent Decree Seen Near for ASCAP." 13, 92.

ROBERTSON, BRUCE: "ASCAP's Pleas for Truce Are Ignored." 15, 98–99.

———: "Congress Action on FCC Powers Seen." 19, 52.

Broadcasting, XIX, No. 13, January 1, 1941 .

TAISHOFF, SOL: "Armed with BMI, Industry 'Sits Tight'." 9, 18A–18C.

———: "Another Boom Year Forecast for Radio." 10–11, 42.

———: "Status of Anti-ASCAP Laws Now Up to Supreme Court." 14.

———: "Radio Highlights and Headlines: 1940."

———: "CBS Latin Hookup Covers 18 Nations." 18, 62.

Broadcasting, XX, No. 1, January 13, 1941.

TAISHOFF, SOL: "BMI Adequate, Consent Decree Is Studied." 9, 64–65.

———: "Long Range Defense Program Under Way." 14–15, 52.

LEHMAN, A. W.: "Trend to More Listening Found by CAB." 18–20, 50–51.

III. DRAMA

The Players Magazine, XVII, No. 4, January, 1941.

MERSAND, JOSEPH: "William Saroyan and the American Imagination." 9–10.

WADE, ROBERT J.: "Casters in Palestine." 11–12.

HAMILTON, JOHN L.: "Theatre Lighting Today." 13, 28.

William Saroyan, writes Mersand, stirs the emotions and imaginations of his auditors, makes them aware of the beauty in the little things and in little people, and reveals to them the fundamental goodness in their fellow-men.

Wade outlines a plan for producing *Family Portrait*.

Hamilton offers a set of rules to serve as a check list in order to avoid the mistakes made in the past in purchasing lighting equipment.

D. E. P.

Theatre Arts, XXV, No. 1, January, 1941.

ISAACS, HERMINE RICH: "New Horizons." 55–61.

MILANO, PAOLO: "A New History of the Theatre." 61–69.

Isaacs discusses the significance of the Walt Disney production of *Fantasia* and the possible uses of Fantasound in the future.

Silvia D'Amico in his *History of the Dramatic Theatre*, writes Milano, narrates the history of dramatic literature of all times in living union with the history of acting and spectacle.

Other articles appearing in this issue are:

BEISWANGER, GEORGE: "Broadway Steps Out." 32–39.

JACOBS, LEWIS: "Film Directors at Work." 40–48.

BISSING, TOSKA: "Dublin Gate Theatre Productions." 49–52.

D. E. P.

MORTON, FREDERICK: "James A. Herne." *Theatre Arts*, XXIV, No. 12, December, 1940, 899–902.

The writer points out the contributions of Herne as play-wright, actor and producer.

Other articles appearing in this issue are:

EUSTIS, MORTON: "Norman Bel Geddes at Work." 873–881.

HAMILTON, EDITH: "The Family of Oedipus." 889–896.

D. E. P.

Stage, I, No. 3, January, 1941.

MOREHOUSE, WARD: "Edward Sheldon: A Living Legend." 24–25.

McEVOY, J. P.: "Barrymore—Clown Prince of Denmark." 27–28.

THURBER, JAMES and NUGENT, ELLIOT: "Male Animal" (A three-act play), 89–111.

D. E. P.

Stage, I, No. 2, December, 1940.

"Handwritten Lesson as dictated to His Royal Highness by his voice teacher Signor Loria." 36–37.

SAROYAN, WILLIAM: "The Time of Your Life." (Three-act play.) 88–98, 100–110.

D. E. P.

MEAD, L. M.: "Euripides and the Puritan Movement." *Greece and Rome*, X, No. 28, October, 1940. 22–28.

In the *Bacchae*, Euripides may be criticizing the puritans of his times, not because they were ignoble but because they were not realists.

D. E. P.

The Shakespere Association Bulletin, XV, No. 4, October, 1940.

GORDON, CYRUS H.: "A Daniel Come to Judgment." 206–209.

HUGHES, MERRITT Y.: "A Classical vs. A Social Approach to Shakespere's Autolycus." 219–226.

HAUG, RALPH A.: "The Authorship of 'Timon of Athens'." 227–248.

KELLER, I. C.: "Shakespeare for Pleasure." 249–253.

Shylock's exclamation, explains Gordon, is not about Daniel of the lion's den, but about a judge-hero who is mentioned first in the Ugaritic poems of the 14th century, next in the Book of Ezekiel, and finally, in the *History of Susanna*.

Shakespeare's idea for Autolycus, says Hughes, came from Plautus and Conti.

Haug asserts that there is a strong probability that Shakespeare is the sole author of *Timon of Athens*.

Keller outlines a plan for increasing one's enjoyment of Shakespeare.

D. E. P.

GRAVEL, GEORGE E.: "A Decade of American Drama." *Thought*, XV, No. 58, September, 1940. 398–419.

The writer evaluates the plays of the depression period and classifies them under three headings: the proletarian drama of social protest; the drama of escape; and the idealistic drama.

D. E. P.

OWEN, E. T.: "Drama in Sophocles' Oedipus Tyrannus." *University of Toronto Quarterly*, X, No. 1, October, 1940, 46–59.

Sophocles' great tragedy is analyzed for its dramatic elements.

D. E. P.

LINTON, CALVIN: "Some Recent Trends in Shakespearian Staging." *E.L.H. (A Journal of English Literary History)*, VII, No. 4, December, 1940. 300–324.

William Poel was the first to revolt against the overelaboration of staging Shakespeare, characteristic of the period between 1892 and 1912, when he advocated a return to the bare platform of the Elizabethan days; in 1912, Granville-Barker used decorative curtains and simple suggestive masses in his production of *Winter's Tale;* Martin Harvey's presentation of *Hamlet* in 1919 stressed suggestion rather than representation; the trend today, as exemplified in John Gieglud's *Hamlet*, is toward simplified realistic mounting.

Also in this issue appears:

MILES L. WARDLAW: "Shakespeare's Old Men." 286–299.

D. E. P.

ZELLER, W. F. and REICH, J. T.: "Emotional Interpretation—New Plays for Old." College English, II, No. 2, November, 1940, 131–136 .

A discussion of problems and methods in the translation of plays written in foreign languages.

REED, EDWARD: "American Theatre Designers." *Magazine of Art*, XXXIII, No. 10, October, 1940, 576–590, 594.

Howard Bay, who first attracted attention with his work for the Federal Theatre, often employs "visual ideas . . . rather than illustrated details" in

designing sets. For example, a huge time-clock on a backdrop may symbolize a factory; a scare-crow, the depression; crosses in zig-zag lines strung with barbed wire, battle-field trenches.

D. E. P.

REED, EDWARD: "American Theatre Designers." *Magazine of Art*, XXXIII, No. 12, December, 1940, 688–693, 707.

Stewart Chaney, who designed the sets for the current production of *Twelfth Night*, favors a balance between constructed and painted scenery.

D. E. P.

Speech, V, No. 3, December, 1940.

TURNER, KENNETH WESTON: "Costuming a Play." 169–174.

MARGOLIS, ANNETTE KRASSNER: "Education, Dramatics and Character." 178–181.

Turner offers suggestions concerning various problems of costuming.

Margolis presents a plan of character education through dramatics.

D. E. P.

SMITH, MILTON: "Brander Matthews Hall." *Columbia University Quarterly*, XXXII, No. 3, October, 1940, 184–197.

The article describes the new theatre at Columbia University and presents the history of the Columbia Theatre Associates, together with the aims, methods and future policies of that organization. D. E. P.

The High School Thespian, XII, No. 4, December, 1940.

GERSTENBERG, ALICE: "Ideas for Characters." 12–13.

KRUCKMEYER, ERNA: "Something New in Shakespeare." 10–13.

Gerstenberg traces back the origin of the ideas for several of her plays.

Kruckmeyer relates how she motivated the interest of her students in Shakespeare through an adaptation of one of the historical plays.

Other articles appearing in this issue are:

BLANCHARD, FRED C.: "Maurice Evans." 5–7.

CASS, CARL H.: "Stage Make-up." 5–7.

FEAR, MARIA STEDMAN: "Getting the Actor to Act." 11–13.

D. E. P.

Quarterly Bulletin of the National Theatre Conference, II, No. 4, December, 1940.

GREEN, PAUL: "Defence on the Main Front." 3–6.

CISNEY, MICHAEL: "Hillsdale Community Players." 7–9.

LANE, J. RUSSELL: "The Wisconsin Union Theatre." 10–13.

HYATT, DAVE: "The Case for Blissful Ignorance." 14–19.

IV. VOICE AND PHONETICS

(Including Problems of Hearing)

LEHMAN, W. P. and HEFFNER, R-M. S.: "Notes on the Length of Vowels (III)." *American Speech,* XV, No. 4, December, 1940. 377–380.

The writers give the results of a series of experiments in the investigation of the length of vowels before dental stops.

Other articles appearing in this issue are:

REINECKE, JOHN E.: "Personal Names in Hawaii." 345–352.

DUNLAP, A. R.: "Vicious Pronunciations in Eighteenth-Century English." 364–367.

DECAMP, L. SPRAGUE: "Scranton Pronunciation." 368-371.

HUBBELL, A. F.: "'Curl' and 'Coil' in New York City." 372–376.

D. E. P.

GILLESPIE, H. WINTERSTEIN: "A Short Account of Radiographic Technique as Applied to the Study of Phonetics." *The Journal of Laryngology and Otology,* LV, No. 8, August, 1940, 387.

This a comment on the radiographic technique used in the Phonetics Laboratory, University College, London.

MCMICHAEL, JOHN: "A Rapid Method of Determining Lung Capacity." *Clinical Science,* IV, No. 2, December 23, 1939.

A method is described by which the volume of air in the lungs may be determined easily and rapidly.

KOBRAK, F. W.: "New Tests and Clinical Experiments on Hearing." *The Journal of Laryngology and Otology,* LV, No. 9, September, 1940, 405-423.

This article describes a new series of hearing tests; and discusses some factors, such as action of the intrinsic aural muscles and bone conduction, which may solve discrepancies between Weber-Fechner's law and the conditions of hearing.

The Laryngoscope, L, No. 9, September, 1940.

RICHARDS, LYMAN G.: "Otogenic Complications. A Resumé and Discussion of the Literature for 1939." 797-846.

NEWHART, HORACE: "Observations on the Conservation of Hearing." 847-855.

BEASLEY, WILLIS C.: "The General Problems of Deafness in the Population." 856–905.

CAMPBELL, EDWARD H.: "Fenestration of the Labyrinth in Chronic Conductive Deafness." *Southern Medical Journal,* XXXIV, No. 1, January, 1941, 13-17.

This is a report of results obtained by a new method of creating a fenestra into the labyrinth of the internal ear in cases of chronic progressive deafness.

The Teacher of the Deaf, XXXVIII, No. 228, December, 1940.

PAGET, R. A. S.: "Signs and Words" 143.

GREENAWAY, E. S.: "The Oral Method and Finger Spelling." 146-150.

TAYLOR, CONSTANCE E.: "Speech Teaching." 157-160.

Sir Richard Paget amplifies his plea for a standard and universal sign language.

Greenaway advocates the oral method instead of finger spelling for teaching the deaf.

Miss Taylor suggests methods of improving voice and articulation.

The Volta Review, XLIII, No. 1, January, 1941.

PROBYN, JUNE YALE: "The Training of Residual Hearing." 5-8, 74.

HEIDER, FRITZ and GRACE MOORE, and SYKES, JEAN L.: "A Study of the Spontaneous Vocalizations of Fourteen Deaf Children." 10-14.

MILLER, ELVENA: "A Study of Seattle School Children Reported to Have Hearing Losses." 35-37, 60.

GARDNER, WARREN H.: "Hearing Conservation in Oregon." 37-38.

V. PSYCHOLOGY OF SPEECH

The Journal of Abnormal and Social Psychology, XXXV, No. 4, October, 1940.

SMITH, MAPHEUS: "Attitude Homogeneity and Length of Group Association." 573-578.

DOOB, LEONARD W.: "Some Factors Determining Change in Attitude."

Smith's study of college students revealed "a very slight positive relationship between homogeneity in attitudes and length of membership-residence in a social group."

Doob's study demonstrates the relative stability of attitude. Only twenty-five per cent of the total attitude changes possible in the study actually occurred and of these only fifty-two per cent were "real" ones.

VIRGIL A. ANDERSON, Stanford University

The Journal of Social Psychology, XII, Second half, November, 1940.

EDWARDS, ALLEN L.: "Studies of Stereotypes: I. The Directionality and Uniformity of Responses to Stereotypes," 357-366.

GRAHAM, JAMES L.: "The Influence of General Predisposition on Specific Attitudes." 415-422.

GRAHAM, JAMES L: "The Nature of Attitude Distributions and their Relation to Social Adjustments." 423-430.

V. A. A.

FREEMAN, G. L.: "Dr. Hollingworth on Chewing as a Technique of Relaxation." *Psychological Review*, XLVII, No. 6, November, 1940, 491-493.

V. A. A.

NISSENSON, M. and SARGENT, S. S.: "Words as Configurations." *Journal of Experimental Psychology*, XXVIII, No. 1, January, 1941.

These workers report that they have found no evidence that a meaningful word is a more cohesive configuration than a meaningless pattern of letters, but that many individuals do experience greater difficulty in rearranging the letters of meaningful words.

MILLS, C. WRIGHT: "Situated Actions and Vocabularies of Motive." *American Sociological Review*, V, No. 6, December, 1940, 904-913.

A study of motives as words which stand for anticipated consequences of questioned conduct. The underlying postulate is that we should study language not by referring to private states in individuals, but by observing its social function of coordinating diverse actions.

FAY, PAUL J. and MIDDLETON, WARREN C.: "The Ability to Judge the Rested or Tired Condition of a Speaker from His Voice as Transmitted Over a Public Address System." *The Journal of Applied Psychology*, XXIV, No. 5, October, 1940, 645-650.

These investigators conclude that listeners cannot judge fatigue of a speaker with any accuracy, from his voice, but they do reveal voice stereotypes of tired and rested speakers.

VI. SPEECH CORRECTION

The Journal of Speech Disorders, V, No. 4, December, 1940.

COTTON, JACK C.: "A Study of Certain Phoniatric Resonance Phenomena." 289-293.

HUYCK, E. MARY: "The Hereditary Factor in Speech." 295-304.

BLUEMEL, C. S.: "Stammering and Inhibition." 305-308.

DANIELS, ELIZABETH M.: "An Analysis of the Relation Between Handedness and Stuttering with Special Reference to the Orton-Travis Theory of Cerebral Dominance." 309-326.

HELTMAN, H. J.: "Contradictory Evidence in Handedness and Stuttering." 327-331.

PITTENGER, KATHERINE: "A Study of the Duration of Temporal Intervals Between Successive Moments of Stuttering." 333-341.

GRAY, MARCELLA: "The X Family: A Clinical and Laboratory Study of a 'Stuttering' Family." 343-348.

BACKUS, OLLIE: "Problems of Policy—The Education of Teachers." 349-356.

BENDER, JAMES F.: "The Organization and Guiding Principles of the New York City Survey of the Speech Handicapped Child." 357-362.

McCARTHY, FRANCIS P.: "A Clinical and Pathologic Study of Oral Disease." *The Journal of the American Medical Association*, CXVI, No. 1, January 4, 1941, 16-21.

The author's purpose is "to give a statistical incidence of diseases and lesions that involve the oral cavity."

HILDRETH, GERTRUDE: "Bilateral Manual Performance, Eye-dominance, and Reading Achievement." *Child Development,* 11, December, 1940, 301-311.

"The tests (of sidedness used in this study) prove useful in clinical diagnosis, first for detecting manual dominance with more accuracy, and second in studying the individual child's developmental status in manual orientation."

V. V. A.

SCHREIBER, S. L.: BRONSTEIN, I. P.; BROWN, ANDREW W.: "VII. Speech Studies in Cretins: Speech Sounds." *The Journal of Nervous and Mental Disease,* XCII, No. 2, August, 1940, 169-192.

This is the study of the extent of speech sounds in thyroid deficient children, the relation of their speech to intelligence quotients, and the effects of continuous therapy on their speech.

SOWERS, LUELLA DRAKE: "What Is Your School Doing for the Boy Who Stammers?" *The American School Board Journal,* CI, No. 5, November, 1940, 44-45.

A public school speech clinician discusses the background and nature of her work.

WYATT, GERTRUDE L.: "Language Behavior in Childhood." *Educational Method,* XX, No. 2, November, 1940, 80-87.

A discussion of speech difficulties in childhood, with numerous case reports as illustrations.

VII. SPEECH PEDAGOGY

WHITE, L. A.: "The Superintendent Looks at Speech." *The American School Board Journal,* CI, No. 6, December, 1940, 35, 36.

An administrator describes the many-sided speech program of his city's schools and the ideals on which it is founded.

BURROWS, H. J.: "Teaching Oral English; Remarks to a Young Teacher Just Out of College." *English Journal,* XXIX, No. 7, September, 1940, 551-555.

". . . eight-tenths of your effort will be spent making your classes talk; two-tenths in improving their speech. . . "

WYNN, WILLARD K.: "Words, Words, Words," *College English,* II, No. 3, December, 1940, 257-265.

A discussion of problems of vocabulary building.

BARNARD, WILLIAM H.: "An Analysis of a Sixth Grade Vocabulary Test." *Education,* LXI, No. 5, January, 1941, 285-287.

KNOWER, FRANKLIN H.: "Study of Rank-order Methods of Evaluating Performances in Speech contests." *Journal of Applied Psychology,* XXIV, No. 5, October, 1940, 633-644.

This is a study of judging in 21 speech contests sponsored by five different organizations. Some findings: (1) Mean average deviation is slightly over one rank position. (2) Original speaking is ranked with greater reliability than declamation. (3) Speakers in first or last position are more often given an intermediate than a high or low ranking.

SAILSTAD, ROBERT J.: "Conversation Can Be Taught." *College English,* II, No. 4, January, 1941.

The coordinator in speech in the general college of the University of Minnesota describes an elective course in "Conversation Laboratory."

HAYWORTH, DONALD: "Speech Training in Colleges of Engineering." *Journal of Engineering Education,* XXIX, June 1939, 937-946; and XXX, Supplement, June, 1940, 42-51.

On the basis of several hundred letters and questionnaires, it is concluded that although there is general approval of present courses in public speaking in schools of engineering, such courses should be required, should be longer and should have smaller numbers of students in each section.

GRAFIOUS, LOUIS V.: "Debate for Democracy." *Washington Education Journal,* XX, No. 4, January, 1941, 86, 93.

This is a report of an experiment with a flexible and democratic type of discussion among the high schools of North Central Washington.

MILLER, DELBERT C.: "Evaluative Research in Group Discussion." *Sociology and Social Research,* XXV, No. 3, January-February, 1941, 213-225.

This article deals with methods of evaluating discussion as an educational procedure.

DIEDERICH, PAUL B.: "The Meaning of the Meaning of Meaning." *The English Journal,* XXX, No. 1, January, 1941, 31-36.

A comment on the significance of semantics in education, with special reference to *Language in Education: A Report of the Committee on the Function of English in General Education,* etc., publish by D. Appleton-Century Co., 1940.

Educational Method, XX, No. 3, December, 1940.

This entire issue is devoted to language arts:

HELLER, FRIEDA M.: "Christmas Shopping for Children's Books." 127-137.

WITTY, PAUL: "Motivating Creative Expression Through Composition." 138-143.

WYATT, GERTRUD L.: "The Meaning of Language in Childhood." 144-150.

ZIRBES, LAURA: "What Is a Modern Reading Program?" 151-155.

SCARLET, WILL: "The Reading Program in New York City." 156-162.

WATSON, H. F.: "Long John Silver vs. Pie-eyed Pete." 163-164.

NEWS AND NOTES

Readers of the JOURNAL will miss the News and Notes in this issue; they will regret even more the cause for the omission. When last heard from the News and Notes Editor, Ruth Simonson, was in an Atlanta hospital recovering from injuries sustained in an automobile accident. Mrs. W. W. Davison of Atlanta was also slightly injured. Further details are lacking. We all join in wishing for both a speedy recovery.

EDITOR

Who's Who Among Contributors

Compiled By
LIONEL CROCKER, *Denison University*

Alan H. Monroe (*Speech in the World Today*) is Chairman of the Speech Section at Purdue University where he began teaching Speech in 1924. The major part of his graduate study was done at Northwestern University where he received his Ph.D. in 1937. He is author of *Principles and Types of Speech* and joint author of several speech workbooks. His principal research has been in the field of audience psychology to which his major contribution is published in a monograph "The Measurement and Analysis of Audience Reaction to Student Speakers" (Purdue University *Studies in Higher Education*, No. 32). He was Executive Secretary of the Indiana Association of Teachers of Speech 1928–31; President of the Central States Speech Association, 1931–33, First Vice-President of the National Association in 1938, and President in 1940.

J. M. O'Neill (*Professional Maturity*) is Chairman of the Department of Speech in Brooklyn College and was formerly Chairman of the Departments of Speech in Wisconsin and Michigan. He was first president of the National Association of Teachers of Speech and editor of the QUARTERLY for the first six years of its existence.

Dorothy Bohannon (*The Speech Needs and Abilities of Ninth Grade Pupils in Joplin, Missouri*), formerly a teacher of speech in the Joplin, Missouri, junior high schools, is now instructor of speech in the Joplin Senior High School. She received her M.A. degree in speech from the State University of Iowa in 1938 and has continued her work in the field of speech there the past two summers. She is active in speech organizations in southwest Missouri.

Conrad W. Freed (*Silent Conditioning in the Schools*) is a newcomer to the circle of contributors to the QUARTERLY JOURNAL. He received his A.B. (1933) and his M.A. (1936) from Wayne University and subsequently taught in various high schools in Detroit and in the Freshman College of

Wayne University. In 1940, he received his Ph.D. from the University of Southern California, contributing a dissertation on "The Role of Speech in the Educative Process," which approached speech education from a biological standpoint. A part of his thesis is outlined in his current article. At present he is head of the Department of Speech at West Texas State College, Canyon, Texas.

Carl F. Taeusch (*Effective Speaking as an Index of Thought*) is head of the Division of Program Study and Discussion, Bureau Agricultural Economics. He is a member of Delta Sigma Rho. He is the author of *Professional and Business Ethics*, 1926, and *Ethics in Business*, 1931. He studied at the College of Wooster, at Princeton University and Harvard.

Albert Johnson (*Organization and Management of an Institutional Theatre*) is Head of the Department of Speech and Dramatic Art, Director of the Little Theatre, at Cornell College, Mt. Vernon, Iowa. He received his A.B. from Redlands and did graduate work at Yale. In collaboration with his wife he has created a new art-form called choric drama, and has written a number of choric dramas, most outstanding of which is "World Without End," recently published by Walter H. Baker. He is the author of "Theatre Manual" and "Speech in Personal and Public Relations." He designed the new theatre and broadcasting studios at Cornell. The article printed in this issue is based on the author's work with high school and college directors through eight seasons of summer theatres, on performances by high school groups in the Saturday matinee series held in Cornell Theatre throughout the regular term for the past three years, and on a study of high school and college dramatic organizations throughout the country.

Walter H. Stainton (*Photography for the Non-Professional Stage*) took both his bachelor's and his doctor's degrees at Cornell University. He is Assistant Director of the University Theatre and Associate Professor of Public Speaking at Cornell. He teaches courses in Direction, Stagecraft and Lighting, and Modern Theories of Stage Presentation. Except for a year at Dartmouth College, his teaching has been done in the Departments of Physics and of Public Speaking at Cornell.

E. W. Borgers (*The Show-Off in Educational Dramatics*) is Director of Dramatics and Instructor in English in the Hornell High School, New York. He received his A.B. and B.M. from Knox College and Conservatory, and has since done graduate work in speech at Cornell University. In 1938, he was Director of the Little Theatre Guild at Penn Yan, New York, for its summer session. He is the author of the libretto for Leo Sowerby's *Forsaken Man*. His article, "A Teaching Unit in Spelling Reform," will soon appear in the *Educational Methods Magazine*.

Charles E. Irvin (*College Speaking Is Going Out*) is instructor of public speaking and coach of debate at Allegheny College in Meadville, Pa. He received his B.A. and M.A. degrees from Oberlin College. Joining the staff of Allegheny in 1937, he has continued until he is in full charge of all forensic activity. For three years he has contributed to the *Bulletin* of the Pennsylvania Debating Association. He has served twice in the capacity of chairman of specific divisions in the newly organized Pennsylvania Speech Association. One of the most ardent proponents of the Speaker's Bureau he has developed this activity at Allegheny until it ranks among the first in the country.

Lester Thonssen (*A Selected List of Reference Works for Students of Public Speaking*) is an Assistant Professor of Public Speaking at the College of the City of New York. He received the A.B. degree from Huron College and the M.A. and Ph.D. from the State University of Iowa. He is Secretary of the Eastern Public Speaking Conference; Chairman of the Special Committee on Bibliography of the National Association of Teachers of Speech; and co-compiler (with Elizabeth Fatherson and Dorothea Thonssen) of the *Bibliography of Speech Education* (W. H. Wilson Company, 1939.)

Mark Hanna (*College Speech and "The Grapes of Wrath"*) is an instructor in speech at the University of Oregon. He received his A.B. at the University of Illinois and his M.A. at Northwestern University. He has taught at the University of South Dakota and at Carleton College. He has had considerable experience in radio having been a member of the Public Address Staff of the Century of Progress and a radio announcer in Minneapolis.

Marie K. Hochmuth (*Phillips Brooks*) has for the past two years been a member of the Speech Staff at the University of Illinois. She received her A.B. and her M.A. from the University of Pittsburgh and is now working on a doctorate at the University of Wisconsin. Her previous experience includes a year as assistant Women's debate coach at the University of Pittsburgh, and four years as debate coach and instructor in English and Speech at Mt. Mercy College, Pittsburgh, Pa.

Fred J. Barton (*The Signification of "Extempore Speech" in English and American Rhetorics*) received his A.B. degree from Abilene Christian College in 1937, and his M.A. from the State University of Iowa in 1939. He has since 1938 been Assistant Professor of Speech, and Director of Forensic Activities at Abilene Christian College, Abilene, Texas.

John R. Fitzpatrick (*Congressional Debating*) is the Dean of the Columbus University School of Law, Washington, D. C. He was formerly Assistant United States Attorney for the District of Columbia and Special Counsel for the District of Columbia Committee of the House of Representatives. He is the author of "The Unauthorized Publication of Photographs" and other legal papers.

Milton Dickens (*Adapting Debate to the Air*) is in charge of debate and discussion work at Syracuse University. He received his A.B. from the University of Southern California. His M.A. and Ph.D. were completed at Syracuse with a major in psychology. He has served as President of the New York Debate Coaches Conference; is one of the national officers of Delta Sigma Rho; is in charge of arranging the National Student Congress of Delta Sigma Rho. He has published several articles on speech and psychology, several radio scripts. He is at present engaged in some experimental research in group discussion made possible by a Grant-in-Aid from the Social Science Research Council.

Hildred Schuell (*An Approach to Speech in the Elementary Curriculum*) teaches speech at the James Madison School, South Bend, Indiana. She is a graduate of the Milwaukee-Downer College, and has her M.A. from the Bread Loaf School of English, Middlebury, Vermont. She has also taken work at